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ABSTRACT

The combined Summer 1982-Spring 1983 issue of this journal dedicated to the Rassias Language Method includes the following articles: "Languages, Learning, and Change" (Ronald C. Rosbottom); "Role-Playing: Perception and Analysis of Sex-Role Stereotypes in Literature" (Judith G. Miller); "Prose as Drama: The Use of Fairy Tales to Teach German" (Ursula Beitter); "Mastering Those Confounded French Conjunctions" (Maureen Weslowski); "Role Playing in the French Classroom" (Margo Kaufman); "Where Is the Frosting on the Cake? The DILM at Baruch College: An Open Letter" (R. Anthony Pedatella); "Applying the Dartmouth Model to ESL at Lehman College" (William Rose); "Languages for the Millenium" (Sister Mary-Theresa McCarthy); "Foreign Langauges: A Matter of State" (Roy J. Butz); "Humanizing International Business Relationships" (Winton M. Blount); "Language and Cultural Needs in the Area of International Trade" (Gayle C. Shelton, Jr.); "The Rassias Mathod Goes to High School" (Marrin Robinson, Miriam Stoll); "Marketing 'Le' Product: It's All in the Name!" (Joanne Spinale, Frank W. Fisher, Jr.); "Creative Dictation in French" (Debra Popkin); "Students Teaching Students" (William Rose); and "Off the Wall or On the Volley: Managing Self-Risk and Overconfidence, or 'What Does Love Have to Do With It?'" (Raymond J. Cormier). (MSE)

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the Ram's horn

" . . . And when they make a long blast with the ram's horn, as soon as you hear the sound of the trumpet, then all the people shall shout with a great shout; and the walls of the city will fall down flat . . . " (*Joshua* 6:5)

The long blasts of the ram's horns blew down the walls of Jericho. Our publication aims to blow down the walls of inhibition, to go beyond boundaries and restrictions—toward a new understanding of human communication.

SOUNDINGS

Dear Friends and Colleagues,

This is a double issue of *The Ram's Horn*, containing eighteen articles and reviews. The double issue was the only possible way to cope with a significant backlog of material, resulting from the extended absence of our chief editor, Raymond Cormier, who spent the year abroad as a Fulbright Fellow. Raymond's first accomplishment upon his return has been to complete the editing of the issue now in your hands. I want to thank Raymond for his unusual excellence in discharging this major assignment. I also hope that he will never leave the country again!

Upon reexamination of the copy, I was impressed by the outstanding material it contains, as well as by the overall "feel" of the issue. We have determined that there are many advantages to running double issues henceforth, viz. we can more efficiently publish more material, while gaining minor—but important—financial benefits through cost reduction per issue.

I should like to devote a large part of the next issue to material of a cultural bent, in order to meet one of the great needs of teachers throughout the country. Several years ago I asked a French Cultural Attaché to define the difference between civilization and culture. "Civilization," he said, "tells a person that the French eat snails; culture decribes the way the French react when they eat snails." That answer may serve as a guide to the types of articles we are seeking.

Participants in every workshop request data on cultural distinctions as those distinctions obtain in the countries whose languages and literatures they teach. Their specific concerns deal with those "anthropological" peculiarities that account for body language, proximity of speaker to speaker, touch, eye-contact, etc., or those aspects of metalinguistics that make up the drama of language instruction and break it away from the teaching of language as translation.

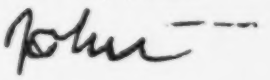
The deadline for material for the next issue is March 1, 1985.

We should also like to draw attention to the section called "Reader Response" that appeared in Volume II, Nos. III & IV of **THE RAM'S HORN**. In that issue Professor Beatrice Stith-Clark of Hampton Institute submitted a commentary entitled: "Communication via Ethnicity." The commentary was well received and gave rise to the idea that we need such an outlet to provide a forum for exchange of views based on articles that appear in this double issue, or any of the past numbers we have published. We look forward to hearing from our readers!!

Please help us to make **THE RAM'S HORN** a significant instrument in our collective efforts to improve the instruction of languages and literatures.

I apologize for the delay of this publication and thank you for your patience.

Sincerely yours,



John Rassias

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ARTICLES

Languages, Learning, and Change*

by
Ronald C. Rosbottom

Change in foreign language and international studies may be possible for the near future in the U.S.A. The current serendipitous fascination that our media and, more importantly, our politicians find with the state of education in America gives us professionals a unique opportunity to act rather than react, to advise rather than proselytize, and to effect change rather than bemoan the *status quo*.

In an effort to take advantage of this new context, I offer brief remarks on the relationship between language learning, learning *per se*, and the significance of the humanities. As forcefully as possible, I want to lay to rest the erroneous notion that an education and a degree in the humanities possess no career potential or are luxuries in a world that will not repay or reward the financial investment that a college education presently entails. The support of some very influential contemporary observers of our society is encouraging. For example, the best-seller *Megatrends* by John Naisbitt, though not a book recommended for good writing, is a very influential and astute essay on our economic, cultural, social, and political institutions. People in a variety of career and professions are reading and referring to it. Another recent publication, while not a best-seller, did receive substantially more attention than similar previous efforts; it is Congressman Paul Simon's book *The Tongue-Tied American: Confronting the Foreign Language Crisis* [see *The Ram's Horn*, I, 3 + 4: 159–161—Ed.]. A last bibliographical reference is the Rockefeller Commission's report on *The Humanities in American Life* (1980), a work that reveals how wide-spread the humanities *are* in American culture—both formerly and potentially.

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* This essay was adapted from a talk presented at the Auburn University Conference on Foreign Languages and International Trade, April, 1983.

From its founding, this nation has been marked by internationalism. The hoary myths of America's "isolationism," "anti-intellectualism," and fascination with the "melting pot" metaphor—though all based somewhat on certain truths—have tended to obscure the fact that we are a nation founded on ideas, not machines or technology; that for 150 years (and some will say even now) we influenced the rest of the world as much by our ideas, lessons, behavior, and standards of political and societal conduct as through our industrial productivity. We forget that we owe as much or more to a "foreign" country, namely, France, as we do to our former "mother" country, England. We forget that broadly educated men—humanists—led our nation until the mid-nineteenth century, and occasionally after that.

These points are worth reiterating because I think there is a broad misconception about what the humanities are about and how "useful" or "important" they can be to the average student. As an expert in a foreign culture, I have an advantage in speaking of their usefulness, for knowledge of a foreign language especially is perceived as a marketable and desirable skill. But, so are the *other* skills one acquires in studying the liberal arts. The humanities in general train as well as educate, instruct as well as amuse.

We Americans tend to mistrust any education that might enhance our "pursuit of happiness." As a result, educators often put exaggerated emphasis on the "practical" aspects of learning languages or of liberal arts. We are on the defensive constantly, and that is the most difficult posture from which to argue. Part of the problem undoubtedly comes from the term "humanities" (unfortunately used as well by certain religious and ethical groups as a term emphasizing the absence of a superior being in human activity). Perhaps if we used the French term, *sciences humaines*, we could allow our arguments to transcend labels and definitions. Whatever we do, we must, as suggested by the Rockefeller Commission report "emphasize the importance of the humanities for developing the mental capacities and historical knowledge needed for i) effective command of written and spoken English; ii) enjoyment and informed judgement of the arts; iii) understanding—preferably based on knowledge of foreign languages—of other cultures; and iv) analysis and assessment of ethical problems, issues of public

policy, and the questions of value underlying science and technology" (p. 69).

More specifically, we must remember that our society's most enduring qualities do not derive from science and technology, but from the development of ancient skills and forms of thought developed over many years of refinement. I speak here of *ethics, logic, rhetoric,* and *history*.

Briefly, let me argue, first of all, that the humanities, liberal arts, or *sciences humaines*—no matter what we call them—are central to what we are as an ethical, literate, educated, sophisticated, and successful nation and culture. The study of *ethics* enables us to realize and understand the limits that critical changes in science, climate or economics impose on cultures that define themselves as having a moral dimension. *Logic* (in philosophy, mathematics, or writing) enables an educated public to withstand the blandishments of the commercial or political huckster, and the individual to organize his or her own thoughts convincingly. *Rhetoric* encompasses all aspects of verbal and non-verbal communicational behavior, and its study reveals the dimensions of language, the universal of any culture. Finally, *history* includes all attempts by a people, nation or race to describe and understand itself, through fiction or non-fiction, through works or pictures. This is what the humanities teach—*ethics, logic, rhetoric, history*—and the study of a foreign language unites these disciplines, thereby enchancing the individual's ability to live productively and happily in more than one society.

We return now to Naisbitt's *Megatrends*, so important to my arguments: it attempts to educate the American public about its *weaknesses*, its myopic response to changing economic, political, and cultural phenomena, and to its potential for becoming again the creative leader of the world. What impressed me most in this book, though, was Naisbitt's conviction that Americans have somehow failed to understand the dimensions of the worldwide communicational revolution of the last two decades. Says Naisbitt, "the new source of power is not money in the hands of a few but information in the hands of many" (p. 16). The education of those who have access to that information is the formidable task now facing our society. "We are drowning in information, but starving for knowledge" (p. 24). He goes on to make perhaps his book's most

startling statement: "The generation graduating from high school today is the first generation in American history to graduate less skilled than its parents" (p. 31).

Naisbitt repeatedly endorses a better educational system, one that places priorities on human qualities rather than on technological knowledge. We are moving into a "high touch" as well as a "high tech" era, that is, one where the need for human contact, for human communication will grow as we find ourselves more efficiently using time and space in our jobs. "We must learn," he pleads, "to balance the material wonders of technology with the spiritual demands of our human nature" (p. 40). Skills that will set us off as leaders, as pacesetters, will not be mechanical ones, but intellectual ones.

The study of other languages than our own, other cultures than ours ("other" is better than "foreign") coincide neatly with the increasing globalization of our economic and political patterns. Paul Simon's arguments in *The Tongue-Tied American* and Naisbitt's in *Megatrends* are complementary, and thus compelling. "The globalization of our economies will be accompanied by a renaissance in language and cultural assertiveness," writes Naisbitt. " . . . The Swedes will become more Swedish, the Chinese, more Chinese. And the French, God help us, more French" (p. 76). Simon points out that cultural isolation and arrogance can hinder trade and other forms of international cooperation. He cites 85 percent of surveyed businesses that believe in the need for a working knowledge of a foreign language (p. 37). Naisbitt is more specific: "To be successful (in the U.S. of the 80's and 90's), you will have to be trilingual: fluent in English, Spanish and computer" (p. 76).

Language study can enhance a student's ability in other areas as well. Recent studies have established a high correlation between foreign language studies and performance on the SAT mathematical and verbal tests. According to a survey by the Association of Departments of Foreign Languages—

> Of the 922,919 seniors tested in 1981, 13.6% had taken no foreign language courses. For this group, the mean SAT score on the verbal portion of the test was 366; on the math portion it was 409. A comparable number of students (13.4%) who had taken only one year of foreign language study had modestly higher mean SAT scores: 378 on the verbal, 416 on the math. The students who had taken two years of

> foreign language courses (35.4%), however, had significantly higher mean SAT scores: 417 on the verbal, 463 on the math—increases of 14% and 13% over the scores of those who had taken no foreign languages. The mean SAT scores for students who had studied foreign languages for three or more years reflect similar increases: three years of foreign language study (20.2%) correlated with a mean verbal score of 450 and a mean math score of 496; four years (13.5%), verbal 479, math 516; and five years (3.8%), verbal 504, math 535. Comparing the mean SAT scores of students who had had no foreign languages for five years reveals increases of 37% for the verbal and 31% for the math.

It is not in our best interests as language teachers to claim a direct or causal relationship here, only to reiterate that there *seems* to be some correlation between a student's performance in language study and his/her SAT performance. These data should undermine arguments that language learning is a luxury (similar to extracurricular activities such as band, macrame, or volleyball), i.e., not necessary in our large, monolingual nation.

On the contrary, learning a foreign language increases a student's *index of adaptability*. That is, it enhances a student's ability to adapt to new data, to adopt new cognitive processes, thereby preparing him or her for a more productive future as an intellectual, social, or career-oriented person.

If recent changes in business and society have taught us anything, it is that no entity can expect to exist for any productive length of time in its present state. It is estimated that the young person today will not only change *jobs* four to five times in his or her working life, but will, more importantly, change *careers*. Change is the order of the day. Options control responses: without the flexibility to define and choose among these options, Americans will be unable to change productively.

But, one may ask, hasn't change *always* occurred; is it not a hallmark of human history? Of course it has, but never before in our history has the population it affects been so well informed, so immediately affected in such large numbers, so expectant about how change can affect them, and so interested in benefitting from it.

For a society as powerful and wealthy as ours, the educational opportunities of any modern society should reflect the lifetime career options available to its informed citizenry. As a complex, in-

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Raymond J. Cormier

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

tricately organized society and economy, this should be an obvious assumption. But it bears repeating, for we are a nation with an insufficient "educational plant," especially in the area of the humanities, more specifically in that of foreign language instruction. Immigration is at its highest level since 1914, according to reported figures. Foreign firms have more financial control in our country than ever before. Modern transportation makes travel between countries much more accessible than ever before. And English is no longer the *lingua franca* of a quarter of our country's inhibitants. Yet, students are graduating from high school and college, unable to express themselves logically in *English*, much less in another language. To compound our mistakes, we persist in not teaching foreign languages until the seventh or eighth grades in our public schools—perhaps the worst time for a child to begin learning a new language. We ask colleges and universities, which might be concerned—as they are in Europe—with state-of-the-art teaching and research in linguistics, criticism, history, and philosophy, to teach *elementary* language courses, including English. No wonder other nations succeed economically, and diplomatically at the expense of the U.S.A.

The answers to these problems are obvious, but we in the foreign-language teaching professon have not yet succeeded in making them understood or believed. Perhaps publications such as *The Ram's Horn* can help reach an interested public. Let me conclude with these six observations:

1. The world of knowledge is changing faster than our ability to understand or use it.
2. As monolingual Americans, we no longer have a monopoly on the information now available—through advanced technology—to any nation or any group able or willing to gather it.
3. American ingenuity remains one of our greatest resources, but it has been little applied to our educational weaknesses.
4. The liberal arts, of which the humanities form the core, provide the best educational hope that will meet the diverse challenges of the future.
5. Language study—and the related study of foreign cultures, history, and geography—lies at the center of the humanities.
6. The teaching of foreign languages at an early age (FLES)

would require a small national or even local investment economically, and would yield benefits far beyond that cost.

To return to my opening remarks, we are now at a crossroads in our nation's recent history: education has become a politically sensitive topic.

In his *Megatrends,* Mr. Naisbitt asserts "leadership involves finding a parade and getting in front of it" (p. 162). There is a parade forming now; all we need is a few leaders. Any takers?

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Role Playing: Perception and Analysis of Sex-Role Stereotypes in Literature *

by
Judith G. Miller

Role-playing techniques that point out and question sex-role stereotypes—both those embedded in texts and those students bring to their reading—can lead to some success in beginning literature courses. Sartre's *Huis Clos* and Colette's *Chéri* are selected here because both are easily dramatizable; *No Exit* for obvious reasons and *Chéri* because it is composed of myriad playable vignettes. (It would, for example, be rather foolish to attempt an analysis of sex-role stereotypes in Rimbaud's poem, "Voyelles.")

I also choose Sartre and Colette because of their rich characterization. As drama implies first of all the actor's body or face representing something, it seems best to me to have non-drama students commence by representing another, albeit fictional, human being. Although it is possible for students to portray physically such literary components as time-frame or mood, such textual aspects do not usually lead to the same immediate apprehension of sex-role stereotypes as does role-playing of the characters themselves.

Before addressing myself to *No Exit* and *Chéri*, I will describe an exercise for the beginning of a literature in translation class on French women writers. This exercise *introduces* the problem of sex-role stereotyping by concentrating on the sexual identity of the author rather than on the stereotyping of the characters.

Instructions to the class are as follows: I am going to read you two passages by two different authors. I want you to tell me 1) the sex of each author and 2) how you determined this.

Here are abridged excerpts of what I read:

*Adapted from a presentation at The Modern Language Association meeting, New York, December 1983 (Seminar, "The Use of Dramatic Techniques of Teaching Literature in a "Foreign Language" organized by Gary Chancellor).

Text 1

> And I imagined Nadine's voice, enormous, indignant: "You shouldn't have. You had no right!" Blood rushed into my face and something living burned my heart. "I don't have the right!" The burning woke me up. I stood up, I looked at the walls with stupefaction; I held the phial in my hand; the bedroom was empty, but I wasn't alone anymore. They will enter the bedroom, I won't see anything, but they will see me. How hadn't I thought about it? I can't inflict my cadaver on them: Robert bent over the bed, Lewis in Parker's house with words dancing before his eyes, the furious sobbing of Nadine. I can't. I got up, I took several steps, I fell, seated at my vanity. It's strange. I will die alone; but my death will be lived by others.

Text 2

> I fired, turning my head away like a frightened child setting off a torpedo on Christmas Eve. The first shot did no more than tear open the face, so that I shall never know (and it haunts me still) what expression Sophie would have had in death. On the second shot everything was over.
>
> At first I thought that in asking me to perform this duty she had intended to give me a final proof of her love, the most conclusive proof of all. But I understood afterwards that she only wished to take revenge, leaving me prey to remorse. She was right in that: I do feel remorse at times. One is always trapped, somehow, in dealings with women.

What is the sex of the author of Text 1? If you said female, you're correct. The passage is from Simone de Beauvoir's *Les Mandarins*. And the second? It is *also* a woman—Marguerite Yourcenar, from the conclusion of *Coup de Grâce*. Of course your answers are *not* the important element of this exercise; it is rather how they were arrived at. This could and would inform a long discussion of problems as basic as the difference between author and narrator or as difficult as *l'écriture féminine*.

As for *No Exit*, Sartre's existentialist parable of Life as Hell provides *ample* opportunities for analyzing sex-role stereotypes through role-playing. The philosopher/dramatist tells us, either directly through stage directions or indirectly through other characters' observations, that of the three main characters condemned to remain together for eternity, one, Estelle, is wealthy, blond, round, sexy *and* a baby-killing, insatiable man-hunter. Another, Inès (from the other side of the tracks) is, accordingly, dark, angular, and un-

sophisticated: she worked in the post office. Estelle finds Inès plain. Inès, by the way, has provoked her female lover into a murder-suicide. The third character, Garcin, remains rather indistinguishable. He is middle-aged. Inès says that he is not handsome. But Garcin says that he liked women and they liked him. Estelle certainly does. We learn he is a deserter and a sadist, at least as far as his wife is concerned. Of the three, the "masculinized" Inès, who insists on honesty, is the most admirable—that is up to the point where Garcin *realizes* the truth of the situation. He, in fact, is the only character who evolves and has the last dramatic word. (What does all this tell us about Sartre?)

Suppose that three groups of students are chosen by their classmates to represent these three characters, the first because they conform more or less to *type*, a type that itself conforms to Sartre's description. The second group of three, say a pudgy red-head (Inès), a track team star (Estelle), and a shy Oriental (Garcin), are chosen because they seem the least likely. The last group will have men playing the women's parts and "Garcin" acted by a woman. All the groups are to perform the seduction scene in which Garcin and Estelle cannot make love because Inès is watching. As a final condition, another student, perhaps one with theatre experience, or the professor directs all three groups, establishing the same blocking and, as much as is possible under the circumstances, the same interpretation.

After the performances, the students grapple with such questions as: How do these different casts influence the way the play is received? Which best communicates Sartre's thought? Why? What difference does it really make to change the physical appearance of the characters? Is the play potentially more interesting? How? If the men have difficulty playing Estelle and Inès, why do they have difficulty? How does their "camping it up" affect the other students? Is the woman playing Garcin comfortable in the role? What would it take to be comfortable in the role? How much of the impact of the play depends on the sexual dimension and, in particular, the sexual dimension as envisaged by Sartre? The questions for discussion are endless, but those just suggested would encourage the students to question not only Sartre's literary biases, but also their own. They might begin to wonder how much their

satisfaction in a reading experience depends on their sex-role expectations being satisfied rather than challenged.

And so to challenge them . . . the opening of Colette's *Chèri*. . . . Before the students even begin the novel, the teacher reads the first three paragraphs:

> 'Give it to me, Léa, give me your pearl necklace! Do you hear me, Léa? Give me your pearls!'
>
> No answer came from the huge brass-bedecked wrought iron bedstead that glittered in the shadows like a coat of mail.
>
> 'Why won't you let me have your necklace? It looks every bit as well on me as on you—even better!'

Then the students are asked to choose someone to play Chéri and someone else "the voice from the bed." Almost certainly a few students will want a woman to play Chéri as well as the voice from the bed. If possible, the roles should be cast this way.

After the performance, the students discuss why they thought Chéri was a woman. After a subsequent performance in which Chéri is played by a man, he talks about being the object of Léa's look. (Perhaps the second performance would incorporate more of Chéri's cavorting in front of the supine Léa.) The woman playing Léa discusses how she feels aobut the heavy metal bed she is "in." Does she enjoy watching "Chéri"? Why, or why not?

As the class works through the novel, the students select other passages to dramatize, passages in which they perceive unconventional "role" behavior. How do these passages and the frequency of these passages influence their final understanding of the novel? The students will most likely be surprised at what they discover about how they read.

Here are a few more ideas and exercises:

- Work on *the silences* in a Durasien text, such as *Moderato Cantabile*. Students sit across from each other. They must not talk, yet they must communicate. How do they do so? Are they uncomfortable? Why? Are the men more uncomfortable than the women? What kind of personalities do the least well in this exercise? Why? What kind of universe does Duras communicate, then, in her seemingly non-communicative exchanges? Now dramatize one of the exchanges between Anne Desbardes and Chauvin. Have a man play Anne.

- Change the sex of the principal and only character in Beckett's *Acts Without Words*. Other students will blow the controlling whistle, tantalize the *now* female character with inaccessible objects. How does this change their understanding of the text? Can they "neutralize" the actress, that is, can they imagine as actress who would be an equivalent presence to the central character Beckett describes? If that's possible, what would she be like? What does this activity tell us about on-stage sexual presence, about literature's notion of "Everyman"?
- Have several students, men and women, do dramatic readings of the beginning of a story by Balzac (for example, *An Episode During the Terror*) and then of Flaubert's *The Simple Heart*. Which sex seems more appropriate as the narrative voice? Does it make any difference? Why is that? Does point of view have anything to do with the conclusions the students reach?

In conclusion, let me make four points on the value of these activities:

1. In a general sense, they encourage students to question the process of reading, to understand how we read in order to arrive at an interpretation of a text.
2. They actively engage the student in the text and in the creation of his or her text (on the text). Thus they foster a more profound awareness of the "target text" and of the students' own authorial potential.
3. They demonstrate how a text very frequently reflects its context (e.g., sex of author, or notions of masculinity/femininity associated with a certain historical period).
4. But these activities do, also and conversely, demonstrate how literature *can* be a subversive activity, which refutes sexual stereotypes.
5. Role-playing and dramatic techniques on the whole make for a lively classroom atmosphere in which students, together, create what happens. As they have to work on many of these projects outside of class, the students form a mini-*creative community*, a small exciting *structure* within the larger context of the entire university environment.
6. Finally, through these activities students become more aware of how they form judgements about *people* (men vs. women/

people) and not just about literature. They see how, in fact, literature influences their reception of the people they encounter in a non-literary world!

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Prose as Drama:
The Use of Fairy Tales to Teach German

by
Ursula Beitter

Teaching a foreign language is, by the very nature of the process, dramatic. Even when we ask our students to read a dialogue "with feeling," to act out a scene or a poem using mimicry, gestures, or body language, we are asking them to act. As Rassias Method adopters know, this approach to teaching literature or poetry is not mere entertainment. It helps the students empathize with situations and characters as well as understand the work they are reading.

Many pedagogically innovative teachers have used techniques that originated in the realm of drama but the method is often scorned by many. Play in the class room, students working independently in a non-traditional setting, are seen as mere entertainment, as a way of wasting time, or as non-instructive.

Such a position rests in erroneous assumptions. Some ambitious colleagues have managed to have their classes perform entire plays from the literary canon. Though I agree with and support such undertakings, I perceive two shortcomings: first, its application is limited to the more advanced literature classes and seminars. Thus beginners, because of inadequate language skills, are excluded and must wait until they reach the third or fourth levels before they can get involved in such a language project. The second objection is not so much pedagogical as it is technical: a full production of a play, with sets, costumes and competent actors belongs—it may be argued—in the hands of the experts, i.e., either those who have had training in drama (of which there are few in the teaching profession) or under the auspices of the Drama Department. This leaves the question of when to begin urging our students in literature toward dramatic endeavors.

It is argued here that students do not have to wait until the ad-

vanced levels; the introduction to literature or "mature texts" can begin at the third semester. The actual introduction to literature matters less than providing the students with an opportunity to use the target language tool to communicate their ideas. This is best accomplished by having them dramatize fairy tales, familiar material that also relates to literary history.

In Intermediate German at Hamilton College (about twenty students enrolled), diverse backgrounds are the rule: some have taken First Level with us, others place in the course after having had three or four years of high school German.

A class of amateurs cannot easily perform an entire play. Their language skills are inadequate and the theatrical aspects overwhelming. My approach is to divide the class into groups of three and to give each group a Grimm fairy tale to work with. *Cinderella, Snow White, Rapunzel, Hansel and Gretel, The Wolf and the Seven Goats, Sleeping Beauty,* and *Little Red Riding Hood.* Provide the raw material and it is often more effective to leave the choice of topic up to them. Within that specific structural framework, they have been very creative. To suit their talents and intellectual abilities, students either dramatize the original or rewrite the tale with a new ending and, perhaps, content.

The students hardly grasp the literary aspects of the tales but one must remember that we are dealing mostly with unsophisticated freshmen. The students are unconcerned whether the tales were originally written by Perrault, whether the Huguenots brought them to Germany, or whether the tales were a product of the mysterious German *Volksseele* ("folksoul"). They are equally uninterested in discussing sexuality in the texts—overt, covert, or latent—or whether the stories should be interpreted along Freudian, Jungian, Reichian or even Bettleheimian terms. Possibilities of political interpretation leave them unfazed.

In the course of working with the tales, the students perceive that cruelty and intimidation are used to exert conformity to social mores and even whimsical minds have commented upon the frequent abuse of wolves: cutting up, insertion of stones, or other needless surgery. Levity aside, our students allowed the tales to talk to them and to bring into sharper focus the problems that beset the 20th century American society: *Cinderella* becomes a drama of heroin addiction, the *Wolf and the Seven Goats* the story of

organized crime, and *Hansel and Gretel* relates the effects of unemployment. In other plays, the awareness of alternate life styles, even their seamier side predominate. Little Red Riding Hood and her grandmother run a bordello and have to learn that bestiality does not pay. In *Snow White and the Seven Construction Workers*, upon being asked whether she can sew, cook, and clean the heroine first replies that she is only six and that in the 20th century this could hardly matter. (Students were not impeded either by the possibilities of role reversal: Cinderella was played by a bearded, burly male, the prince by a woman, and in *Little Red Riding Hood*, the female lead was performed by a male.)

In essence, students, although amateur actors, use the tales to express their alienation and to distance themselves from social problems.

The problems that confront the language teacher with twenty third-semester students are well known: how to give all of them maximum time practicing the target language both in class and out. I have had success with dividing the class into groups of three and requiring that each group dramatize a fairy tale. Their product must be ten minutes long and all partners should have an equal share in the action and dialogues.

Much of the success of this undertaking depends on group dynamics and teacher involvement. As for technicalities, one may ask first how the group members are selected. Taking into consideration students' personalities and performance I attempt to form a well-balanced group. Each of the three has a bit of each—extroverts, introverts, high-achievers, etc. Cooperation and commitment are valued.

We read the fairy tales to smooth out the difficulties with the language or with the plot. The students must then write their own version of the tale, but in dialogue format. Subsequently, I meet with each group at least three times to discuss their ideas, script, and their difficulties in characterization or staging. After my approval of the concepts, they present me with a first draft. I correct and rewrite some passages slightly, making the German more fluent without changing the intent of the play or damaging egos. Only after the corrections have been made are the students allowed to memorize their script. One word of caution: one should always expect perfection and demand it, but not be surprised

when it fails to appear. Students are very attached to their mistakes and even after correction, some creep back in at rehearsal. Usually before rehearsal, the play has been memorized and the students meet with me in order to run through the work in my office. The next—and final—step is a video-taping, though not absolutely necessary for a successful play.

The instructor's role in this process is that of facilitator, pace setter, or metronome—watchful and alert. Sex stereotyping must be minimal and all parts should be equally distributed. I can often make suggestions about the plot, pacing, or dramatic structure. Students often neglect the most obvious: that they should address the audience, emote, use gestures, etc. They have a blithe attitude toward the descent of heavenly hosts; myraids of extras are written into the script with the greatest of insouciance. They ignore sometimes the limitation of resources and dramatic conventions. How does one convey the passage of time? How does one assure audience sympathy with one character? Where is the slack in the action?

This type of playwriting always aims at a performance. I used to insist on a live performance in front of the class, during regular class hours, but I have found that some students are too inhibited to participate. To meet the needs of these students and also in order to save class time, I decided to videotape each play separately, so that the small group of students involved do not have to perform in front of the entire class—only before the camera. This procedure even pleases the shy students. Taping allows the students to be at ease, knowing that if they have forgotten a line or missed a cue, a retake can be done. This reduces the tension, embarrassment, and anxiety associated with performing in front of a class and lets the actors concentrate on the spoken language and on the flow of the play. A final reason why students respond with enthusiasm to videotaping is that their current orientation to the visual medium—in living and palpable color—appeals greatly to them.

The taping itself is not performed during class. During time reserved outside of class, the instructor meets with the small group, in the studio for one hour or so, with twenty minutes reserved for a dress rehearsal. Now the instructor's presence is indispensable because the students will want to make last-minute changes, some-

times costly. As technical advisor/producer/director, the instructor, with a knowledge of both script and camera personnel, suggests when to use close-ups, pans, and angles, and how to assure pacing in a scene. The end result will be six or seven plays—some pedestrian, others outrageous, some brilliant. Before closing, I would like to summarize some of the more successful and dynamic plays, successful in terms of the complexity of verbal expression, dynamic because they used as established form, a tale, and infused it with a new and controversial content.

As already mentioned, the students in one play focused on drugs. Cinderella is not the daughter of a king, but the daughter of the mayor of New York City. Because her father fails to invite Vito Corleone (head of a drug ring) to Cinderella's birthday party, he curses the budding Cinderella and, when she goes for a walk in the street, she comes across Vito selling drugs. He explains that his medicine makes poor people rich, weak men strong and, above all, fat little girls slender. Cinderella lets herself be injected and becomes an addict, wandering the streets of the city in search of her next fix. She faints and the traditional prince (played by a female student with the sign "Prinz" pinned to her chest) awakes Cinderella from her stupor with a kiss, only to be greeted with the cry: "I don't want a kiss, I want a fix!"

The prince helps Cinderella overcome her addiction and just as the audience is led to anticipate a happy ending, Vito appears and guns them down, disappearing with an evil snicker. (This surprise ending was entirely spontaneous. Initially the script called for Cinderella and the prince to disappear into the sunset, but the participants changed the saccachrine ending without my knowledge!)

Another traditional tale in new garb was that of *Snow White*. The construction workers for whom Snow White tends bar—she cannot and will not sew, cook or clean—decide not to resurrect her a third time. Instead, they leave her dead because she ignored their good advice not to talk to strangers. (The "wicked" stepmother is first disguised as a vacuum salesman, then as an Avon lady and lastly resorts to the traditional poisoned apple.)

In *Hansel and Gretel* the father has become unemployed and is forced by his domineering wife to abandon the children in New York. The adaptation dealt with the psychological effects of un-

employment on the father, as well as on his increasing dependence on his wife.

These few examples should suffice to show that the product of the students' imagination can be redeeming. The project occupies the group members for at least four weeks; they are busy writing and thinking in German; are occupied with the target language not only in the classroom, but, more importantly, outside of class. Thus, the idea behind adapting fairy tales is pedagogically sound. In addition to preoccupation with the target language outside class, students learn how to manipulate the language using intonation, body language, eye contact and, most important, get away from the tedious and irrelevant "book sentences."

At this time, no credit is given for this work. The entire project has been operating as an extra assignment. The students receive praise and appreciation from the instructor. The students themselves execute all this with a sense of triumph: they have, usually for the first time, succeeded in communicating something in the target language to someone other than the instructor. They have learned to use the language as a tool of real, human communication. Aside from the immediate benefit to the students, there is its by-product in the classroom. The small groups of students get to know each other and the activity removes inhibitions. Students develop an *esprit de corps,* which leads to a great improvement in class atmosphere and is more conducive to language learning.

After all, it is less embarrassing to make mistakes among friends.

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Mastering Those Confounded French Conjunctions

by
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One of the many helpful tips shared with participants in John Rassias' Methods Workshops is his technique for teaching the conditional mood. Following the model, I do this exercise in English once before doing it in French—so to start the students thinking imaginatively. The class is divided into two groups; one half is asked to write down on a slip of paper a clause beginning with the work "if," and those in the other group write a main clause containing a verb in the conditional. The instructor then gathers up the slips of paper and reads them in pairs. The resulting sentences range from the plausible ("If I were a millionaire . . . we would live in the south of France") to the hilarious ("If I were a sexy blonde . . . I would play for the Washington Redskins.")

I have extended the use of this lively and entertaining technique to drill my intermediate classes in numerous other sentence structures involving more than one verb (e.g., imperfect/*passé composé*; pluperfect/*passé composé*; future perfect/future, etc.) In particular, I have found it very helpful in teaching the conjunctions requiring the use of the subjunctive (*afin que, avant que*, etc.), which have brought so many generations of students to tears. (Is it because they are so abstract that even the most gifted have trouble mastering them? or is it because they are invariably presented together, in a formidable list, while the subjunctive itself is still relatively new and strange?)

I take one of the conjunctions at a time, writing it on the board to assure that its meaning is quite clear by means of simple model sentences, e.g. "nous sommes contents *bien qu* ils soient pauvres." Following this, I ask half the class to write a main clause, the other half a subordinate clause beginning with the conjunction in question. (This takes only about a minute.) Rather than gathering up

the students' papers, I usually ask them to read out their own clauses, pairing them at random. As with the conditional sentences, the results are always entertaining, whether because of the aptness of the sequence ("je lirai le journal . . . jusqu'à ce que tu reviennes") or, on the contrary, because of its incongruousness ("nous parlons bien français . . . à moins que la banque ne soit fermée.")

We proceed to another conjunction only when it is apparent that the one under consideration has been fully mastered. Once in a while I invert the order of the clauses (i.e., have the subordinate clause read first) to make clear this possibility as well.

Although a very verbal and imaginative group might prefer to have a free rein, I have found that the exercise works best if the instructor limits the scope of the sentences. For example, one might specify that the main clause is to have the pronoun *nous* as its subject and a verb in the future tense, while the subordinate clause (beginning with, say, *avant que*) is to have the subject *notre professeur* (or *le Président des Etats-Unis*, or the name of a famous movie star). In this way one avoids obtaining incorrect or clumsy sentences of the type *"Nous mangerons avant que nous ne sortions." In this way, too, the instructor can drill the class in problem or weak areas at the same time as the conjunctions, by requiring, for example, that the verb in the subjunctive belong to the second or third groups, or be drawn from a list of irregular verbs. Finally, in those cases where it is possible (e.g., with *bien que* or *à condition que*), the past, as well as the present, subjunctive, can be introduced ("on rit . . . bien que le ministre *ait commencé* son discours"). Here, too, the instructor can make sure that some of the more difficult verb forms, such as reflexives, are included in the drill ("nous viendrons à bicyclette . . . pourvu que nos amis se soient reposés.")

The whole exercise can be done with books open to vocabulary lists, so that the students can incorporate new words into their clauses. This also helps those with little imagination to come up with more interesting ideas.

This technique, which takes the grief out of what is usually a difficult and tedious lesson, works well because the students are actively involved in constructing their own zany and unpredictable "model" sentences. One is reminded once again of the Confucian

dictum John Rassias likes to quote: "I hear, and I forget. I see, and I remember. I do, and I understand."

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Role Playing in the French Classroom

by
Margo Kaufman

After attending a LORE workshop at Dartmouth, I thought about my background in psychology and its importance to role playing for foreign language study. Here are some examples used in my classrooms.

From my personal collection of one hundred postcards from various countries, I select those that relate to the subject to be discussed, for example, sports, travel, architecture, weather, family, or life styles. In class, students pick one card from a box—either face up or face down (to add an element of surprise). With guidance, this activity can be used to review tenses, for example, "Last year, I . . . ," "Next month, we . . . , " "If I lived in/at . . . ," etc. In another activity with postcards, students receive them with approximately five minutes to prepare their presentation. They then show their cards to the whole class or a smaller group of students and invent a story (narration) to describe their picture. Interesting an imaginative tales may result. "I am the gate keeper at Mont St. Michel"; "I was the architect of Chartres"; "I was a pilgrim during the Crusades"; "While I spent a week on the Riviera . . . . " Students usually outdo themselves trying to be creative and witty. Everyone enjoys the presentation and we learn a great deal about each other. The audience enters into the game by asking questions and the whole class thus gets actively involved in practicing the language.

In an advanced class, we read a different novel and play each quarter. The play presents no problem since interaction occurs naturally while students read, act, and discuss. The novel, on the other hand, is studied with emphasis on vocabulary development and requires more motivation to encourage active participation.

The following novels adapt themselves particularly well to role playing: *Fermina Márques, Thérèse Desqueroux* by François Mauriac,

La Porte étroite by André Gide, *Les Djinns*, etc. Let me illustrate my argument by citing examples from *Le Notaire du Hâvre* by Georges Duhamels and *La Symphonie Pastorale* by André Gide.

Students seem to enjoy Duhamel's *Le Notaire du Hâvre* and enter completely into the lives of the Pasquier family in their Parisian tenement. A few minutes at the beginning of class are spent in role-playing while reviewing the events read about the night before. For example, the children sit around the table waiting for Papa, fearing his "colère majuscule" and griping about the everpresent "lentilles." Another scene might relate to M. Joliclerc, the sympathetic teacher, droning on, while poor Désiré, who tries to hide his gauche behavior is mocked by fellow students. Students love to play the parts of the various boarders, imitating tics and mannerisms. Naturally, they enter into the squabbles of sibling rivalry. The next comes alive during the classroom and most students are motivated to read additional books from the series to learn the fate of Susanne, Joseph, etc.

Gide's *La Symphonie Pastorale* also adapts itself well to role playing. Since Gertrude is blind, students empathize with her and enter the classroom groping along the walls. They act out various scenes between the pastor and his jealous wife or between father and son. Without being asked, students bring recordings of Beethoven's Pastoral symphony to serve as background. I was astonished to learn that several of my students had never heard it and that this was their first initiation to classical music.

In all these classes, students are expected to learn a large new vocabulary and to use newly acquired idioms and expressions in their presentations. In addition, they write a composition every two weeks and take a detailed written test based on the new vocabulary and idioms.

Role playing and student interaction add zest and enthusiasm to a class that has grown in enrollment and attracts many non-majors who want to improve their speaking, writing and reading skills in French.

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Where is the Frosting on the Cake? The DILM at Baruch College: An Open Letter

by
R. Anthony Pedatella

> I expected a great deal of difficulty, boredom and frustration. I did not get the boredom and frustration. I rather enjoyed the whole thing. I learned a great deal more than I expected. The style of teaching used was very effective.
>
> In all my years at Baruch, this class has been the most interesting course that I have ever taken. This may be because of the method that was used or the professor's personality (smile!) or a combination of both.
>
> Basically I think the course is good. The constant hammering away and repetition of what we are learning serves to establish forms and vocabulary more securely in our minds.
>
> I enjoyed the course because the other students and the professor were very friendly, and the course was conducted in a relaxed atmosphere.

These are anonymous, representative comments of Baruch College students who took the DILM with me in 1982–83. Though the students' remarks amply demonstrate that they were on the whole quite satisfied with the course, I was not. And it is only recently that I believe I have begun to understand why. Let me begin by stating that the problem has nothing to do with the method but rather with environmental and quality of life factors peculiar to this particular situation. Indeed, I found the methodology to be quite effective and student comments to that effect would seem to bear this out.

At any rate, allow me to set the stage. In June 1982, I was approached by the supervisor of the DILM program and asked if I

might want to participate in the Spanish program. I accepted because I believed (and still do) in the DILM philosophy and methodology. As far as I was (and am) concerned, the stress and emphasis of DILM, as well as its approach were (and still are) correct. After all, there is no joy in language learning comparable to the joy of aural comprehension and oral communication, and the DILM was the most effective method I knew of to achieve these goals. Language acquisition through dynamic interaction, theatricality and humor promised to be the Shavian "sugar around the edge of the glass."

As a matter of fact, I had always employed this basic methodology on my own, but often with mixed results because the classes involved had always been too heterogenous. The DILM, on the contrary, promised to be different because I could expect a homogeneous, "self-selected" (i.e., motivated) group. I looked forward to the experience, therefore, with a keen sense of anticipation.

A brief description of the logistical model and teaching method follows. The course consisted of three parts: a three-day per week master class (four contact hours); two three-day per week apprentice-led groups of not more than nine students each; and a weekly lab session attended by the students on a "library" basis.

The master class was orally focused, with students seldom opening their books and the teacher seldom using the blackboard. Explanations were kept to a minimum and, when unavoidable, were given as simply as possible in Spanish with a lot of pantomime. If problems persisted, students were encouraged to bring them up in the apprentice-led mini-groups. Exercises, which of course were initially heavily repetitious, in no time at all became more substitutional and transformational. Sentences initiated by the teacher would be passed around the class, transformed in whole or part, and questions would be asked by the teacher and then by the students of each other. There would be frequent choral responses, and, eventually, student invented and directed exercises. As students began to master material, it would be reviewed in student created and student-performed skits. Skit material, of course, would be practiced in the mini-groups and ultimately the better ones would be taped.

Daily conversations and, later on, weekly compositions would

initially be strictly guided. Conversations would be grounded in the dialogues and then adapted slowly by expansion to include reachable goals in structural form and thematic content. Eventually, the students would perform their adapted and expanded material in the form of mini-monologues. Compositions were treated in essentially the same manner. Students would begin with a strictly guided format, based on lession dialogues, and then slowly adapt them by expansion. Finally, the students wrote a descriptive paragraph or two (eventually even more) recounting an experience similar to the one treated in the dialogue.

Continuity between the master class and the apprentice-led mini-groups, of course, was extraordinarily important. In many respects, this continuity represented the linchpin of the entire methodology. Training and close supervision, involving frequent monitoring of the mini-groups, therefore, were priority items. Apprentices were given very specific and detailed outlines of the material to be reviewed and suggestions as to which type of exercise would be most effective.

Of course, to be as effective as possible, the apprentices (as well as the teacher) had to have "fire under the seat of their pants." Anything less dynamic on anyone's part would be extremely harmful because the students would intuit it and respond accordingly.

This in brief was the *modus operandi* of the Spanish DILM course. I felt all the ingredients for success were there: the students appeared motivated, the teacher was dynamic, the apprentices were good and the methodology was correct. Yet, I repeat, the results were not as satisfying as they should have been. What went wrong? And why?

Allow me to set the stage once again. Baruch College is part of CUNY, the large, sprawling City University of New York. The college is located in downtown Manhattan. It has classrooms and administrative offices in buildings scattered about an old and fairly run-down neighborhood. Since it has no campus, and is a hodgepodge of unrelated buildings, the college lacks collegiality. The buildings are not particularly attractive and classrooms tend to be bare and cavernous. In the words of one dean, it's a bit of a slum, particularly the area where foreign languages are taught.

I stress this negative physical environment because I believe it degrades the cocoon-like environment of the DILM. I do not be-

lieve I am off the mark when I say that a pleasant physical environment is an important, indeed essential ingredient in creating and maintaining positive psychological attitudes toward one's work or studies. Some readers may think that I am perhaps overstating the case for the environmental factor. After all, students have always had the ability to shut things out once they entered the classroom. Though I believe this to be basically true, I also suspect that anything less than positive environmental conditions are enough to deny the DILM that last bit of success possible through more favorable physical circumstances.

In addition to these harmful psychological factors, there is the equally negative "commuting" factor. Baruch College is day-student school with frequent arrival and departures on subway or bus. As a result, there is an overwhelming sense of commuting *to* and then *being at* one's "job." In many respects, the commuting factor is more pernicious than the environmental factor because it is not as easy for students to escape it. Indeed, it is worse precisely because students cannot walk away from it, but must carry it around with them in their comings and goings.

Because of these two negative factors, urban students, I believe, tend to be more apathetic than their traditional "campus" counterparts. In addition to being apathetic, they also tend to be highly pragmatic. This is particularly true, I believe, at a business-oriented institution such as Baruch. As a result, these students lack characteristics generally present in more bucolic campus settings—a sense of family, shared values, and esprit de corps of a Dartmouth are missing.

The absence of these latter elements is as harmful to the absolute success of the DILM as the negative environmental factor and the commuting factor just mentioned. Though the closed environment of the DILM methodology alluded to before tends to mitigate the full force of these factors, it was not entirely successful in my experience.

To combat these deficiencies, we tried the usual devices such as occasionally gathering at the teacher's home, or even at a student's home. This solution created more problems, particularly logistical ones, than it solved. We also tried gathering at neighborhood restaurants, but with much the same results. Added to these difficulties is the realization that most students who attend Baruch have

little discretionary time or money, and generally have to work part- or full-time to boot.

In sum, the urban setting can often deny us, so to speak, the "frosting on the cake," that last bit of success that the methodology promises and delivers in more traditional collegial settings.

* * *

Has anyone else experienced a similar set of circumstances? If so, are there any suggestions? Or am I nitpicking?

Responses, reactions, or comments would be sincerely appreciated.

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Applying the Dartmouth Model to ESL at Lehman College

by
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The Department of Romance Languages at Lehman first introduced the Dartmouth Intensive Language Model (DILM) in Spanish in spring, 1979. During the previous semester I had been privileged to attend a four-day training workshop, sponsored by the Exxon Education Foundation at Dartmouth College. Led by John Rassias, the workshop permitted especially the observation of the system functioning in the Dartmouth classrooms.

We initiated our first Dartmouth Model Spanish course the following semester. It was deemed so effective academically by the Department and so popular with the students that within two years we had three sections of Spanish and one of French, all taught by enthusiastic Dartmouth Model instructors and student Apprentice Teachers/Peer Tutors[1] trained in three-day workshops held every semester.

In view of our success in the Romance Languages, it was decided to apply it to the teaching of English as a Second Language (ESL). We were able to do so with a three-year grant from the Fund for the Improvement of Post-Secondary Education (FIPSE). Since ESL at Lehman is dispersed in a number of programs, it was decided to house the new program in the Bilingual Program of the Department of Puerto Rican Studies.

The DILM/ESL program began in the fall of 1980 with two classes of approximately thirty students each. One class was taught by myself and the other by an ESL instructor from the Bilingual Program who, although not trained as a Method adopter, attended a Dartmouth workshop later in the semester.

This point is an intimation of problems that confronted the program from its inception. Among other forms of what is somewhat euphemistically called institutional resistance (or fears) was 1. a

considerable amount of hesitation on the part of some ESL instructors who resented what they regarded as the instrusion of a teacher from another field (foreign language instruction). 2. Innovations such as the use of students as peer tutors would cost jobs. 3. The experiment, if successful, would result in a loss of professional autonomy, and an acceleration in the students' acquisition of English would also lead to the loss of jobs.

With the ESL faculty by and large adverse to the Method, it was impossible to obtain an ESL instructor trained in, and enthusiastic about, the Dartmouth Model prior to the start of the project. We took the one member of our ESL faculty who was even willing to be associated with the project and obtained some minimal training for him ex post facto. The only really convinced advocate of the Dartmouth Model who taught master classes (as opposed to the small groups instructed by the peer tutors) was myself. At the end of the spring semester I resigned as associate project director, feeling, among other things, that the project had a better chance of success if I were replaced by a person who was less controversial in Lehman ESL circles. I continued to train the ESL peer tutors, although I no longer supervised them. From my point of view the attempt to apply the Dartmouth Model to ESL at Lehman was limited to the 1980–81 academic year.

Philosophically, the application was a logical one. The Model is not designed for one single language; on the contrary, it can be—and is—used with many languages, both Indo-European and non-Indo-European. The Model embraces a philosophy of teaching, a format for intensive college-level classes that has been applied to many other situations (high school language courses, ten-day alumni immersions, two-week crash courses for specific professions, such as the summer courses for the New York City Transit Police conducted at Dartmouth), and a remarkably successful application of the peer teaching concept.

The principle of the Dartmouth Model is the conviction that anyone can learn a foreign language if it is presented properly, but that too often language study consists of endless hours of writing translation drills on the blackboard and repeating verb paradigms in the more traditional classes, or of repeating pattern drills over and over in the more modern classes. But students never find themselves in a situation in which the language is used spontane-

ously. Boring techniques coupled too often with teacher contempt for the students ("only a privileged few, such as language teachers, can learn a foreign language") lead to meaningless learning and bad memories.

The Dartmouth Model offers a different way of regarding the students—with respect, kindness, and confidence in their ability to learn the material. When the material is not learned satisfactorily, the teacher looks at his or her attitude, methods, and presentation to see what has gone wrong, not at the students. We not only believe that the language class can be painless—which after all is only a negative aspiration—but that it can be fun; and that, in fact, if it is not fun, learning, in the sense of the internalization of the language, cannot take place. This does *not* mean that a great deal of hard work is not done, both by the teacher and by the students; it simply refers to the type of joyful atmosphere which must exist in the classroom for the learning process to function.

One aim of the Master Teacher is to infuse the target language with real feeling and with genuine emotion, accomplished through the use of dramatic techniques. While teaching and acting are separate disciplines, Method adopters believe that the successful teacher must possess many acting skills to make the material come alive for the student in the classroom, which is, after all, an artificial environment. As John Rassias has written, "The classroom, like the theater, is not a natural setting in itself. In order for it to function, and for the teacher to be free of the restraints of his past and free of the constraints posed by the artificiality of the classroom, he has to learn to create the art of reality. To accomplish this he should acquire a basic technique with all its artifices, with the knowledge that training will allow him to release himself, bring about confidence, and lead to coping confidently with the routine and imaginatively with the unpredictable."[2]

This is absolutely essential for learning, because, to again quote Rassias, "An idea is utterly worthless unless it is emotionally seized. Then and only then can it affect us and draw us into the world" (*Op. cit.*, p. 6).

This is particularly important in overcoming psychological blocks to the acquisition of language, blocks created either by unfortunate prior language-learning experiences, or, as in the case of many of the Hispanic ESL students at Lehman, by the resentment they feel

toward U.S. society (arising from their perceptions of Americans as unjust, racist, or xenophobic). The major problem facing language teachers is precisely a psychological resistance to language learning that afflicts almost all students to one degree or another. The use of dramatic techniques in the master class and of peer teachers in the small break-out groups are two very potent strategies in the Model.

Of course, the ideal format of the Model increases the number of contact hours with the students. At Lehman, these courses consist of ten hours a week (two hours a day for five days), while regular, nonintensive language classes meet for just five hours a week. The former is quite conventional for a DILM program, with Master Teachers introducing grammar in imaginative ways and associated Apprentice Teachers (peer tutors at Lehman) drilling structures through practice pattern drills, a variety of games, etc.

When it was decided to use the Model in ESL for the entire enrollment of the Bilingual Program of the Department of Puerto Rican Studies under the grant-funded program, it was possible to use block scheduling to intensify instruction even further. Students were to spend one hour a day in the small-group practice sessions, one hour in the master class and an additional hour in a writing workshop taught by trained student instructors under the supervision of a master teacher specialized in writing techniques. These writing workshops consisted also of small groups, though not as small as the oral practice groups. For example, a master class of thirty students would be divided into three oral practice groups of ten students each, the group meeting as a whole only at the master class. The writing workshops were an innovation since at Dartmouth students supplement the master classes and practice groups with work in the language lab. They also receive daily writing assignments at Dartmouth, but they are not done in a writing workshop.

The Lehman writing workshops were taught by students who had taken the three-day training workshop required of all peer tutors in Dartmouth Model classes, whether in the Department of Romance Languages or the Dartmouth Model ESL program. In addition they received additional training at the hands of a writing specialist who supervised the workshops and provided the peer tutors with his own materials for instruction. A fifteen hour a

week, three tier system was thus set up in the Dartmouth Model ESL project with two master classes of some thirty students each the first semester and three master classes the second semester. The writing workshops were developed toward the middle of the first semester of the project after some initial experimentation involving the use of the language lab.

This was the structure of the program during the year I was associate project director. How well did it work during that time? During my term (fall, 1980 to spring, 1981), objective evaluative data remain meager and inconclusive. Unfortunately, a strong stand on issues prevented us from setting up control groups or carrying out a rigorous testing program to gather reliable data. We are left therefore, with subjective impressions, and, in such a highly charged atmosphere, everyone concerned had a particular point of view to defend. With this caveat I offer my impressions. The reader can judge the merits or failures of the enterprise.

Certain problems were confirmed by counselors and teachers who had the Lehman/Dartmouth Model ESL students during their second year in the program.[3] Students were much more eager to express themselves orally than they had ever been before in my ESL-teaching experience. (I had taught ESL in the Bilingual Program for five years on a part-time basis prior to this experience.) The interaction with the peer tutors on the one hand, and the accepting, non-judgmental tone of the master class combined with the use of dramatic techniques on the other, produced an atmosphere in which students felt they could take risk expressing themselves. Such was my experience in the Dartmouth Model classes in Spanish, and I saw the same confidence develop in the ESL students. This is the main dividend of the Dartmouth Model, so essential to the student's future progress.

Another major improvement was in the five-hour writing sequence, during which time the students engaged in oral sentence-combining exercises that were then written down and corrected on the spot. They also wrote compositions as homework. While this part of the program would have been greatly improved if the sentence-combining/dictation exercises had been integrated with the material the students worked with in the small oral practice groups and in the master classes (it was not—another basic weakness in the program), the constant practice in writing, together with the in-

tensive oral work, provided much more rapid progress in the students' reading and writing skills than observed previously in the same time span, although the progress was perhaps not as dramatic in comprehension and speaking.

Much of the success of this first year was due to the apprentice teacher/peer tutor system, which is discussed in detail in a subsequent paper [see *The Ram's Horn* III, 3+4.—Ed.]. It was particularly this segment of the program that compensated to some degree for flaws in other areas, i.e., non-Dartmouth Method Master Teachers, non-integrated writing materials, etc. While all segments of the program should ideally be linked into a well coordinated, smoothly functioning whole, it is the peer teaching aspect that really succeeded.

Most criticisms were aprioristic, but two, however, reoccurred quite often. One relates to the supposed difference between foreign language instruction and second language instruction. Many ESL teachers firmly believe that these are two completely distinct areas, and that the methodology applicable to one is totally inappropriate to the other. Thus, they maintain that the Dartmouth Model was developed for *foreign language* and is therefore not applicable to ESL. Personally, not only did I find the Dartmouth Model eminently applicable to ESL, but I was never able to discover what techniques ESL teachers are using that are not being used in the area of foreign language instruction, nor even what the difference between the two areas really is. I was finally forced to conclude that there are some ESL teachers who have a vested interest in maintaining an artificial barrier between ESL and foreign language teachers. This is a pity, because we do have things to teach each other, and this separation only harms us all. I believe it is as pernicious a separation as that other one between the teaching of literature and language instruction, which has ruined our educational system. The lack of basic skills has become so apparent among undergraduates today in so many institutions, public and private, from coast to coast, that it is to be hoped that such petty vested interests can soon be overcome to vouchsafe American education.

The other main criticism that was leveled at the project from its inception by some ESL instructors was that the Dartmouth Model consisted exclusively of the mindless repetition of pattern drills

and dialogues, that aural/oral techniques are now out of fashion or invalid, and that the Model contains nothing new.

It is true that we have moved away from total commitment to aural/oral techniques so popular in the late fifties and early sixties. It is equally true, however, that they still have a place in language teaching methodology. Further, they are used mainly in the small oral practice groups, and usually not in the master class. The Master Teacher will have his/her own set of effective teaching techniques. Most of those used in Dartmouth Model classes are not original and have been used before. What is original is the way in which all of these elements—peer teaching, aural/oral techniques, drama, creativity, etc., have been combined in a format that makes it eminently practical for use in education.

As educators we are not in search of the academic equivalent of the latest Parisian fashions in clothes; we are in search, or should be, of the most effective teaching modes that can be devised. While the Dartmouth Model is by no means the ultimate, it is very much in the forefront of effective teaching today and deserves serious attention by everyone truly interested in better education.

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Notes

[1] Student assistant language teachers are called apprentice teachers or ATs at Dartmouth (as opposed to the master teachers or MTs—the regular language faculty). At Lehman they are called peer tutors or, if there is a need to differentiate, oral tutors and writing tutors. I prefer the Dartmouth nomenclature because it is a more exact description of what the student assistants do; they teach small groups, they do not do one-on-one tutoring. However, for the sake of clarity I will employ the Lehman terminology of peer tutors/oral tutors/writing tutors.

[2] John A. Rassias, "The Classroom as Theater," *The Ram's Horn*, I, 1 & 2 (Fall, 1980): 10.

[3] The project consisted of a two-year program, during which time the students took ESL courses together with content courses such as history and math given in Spanish in the Bilingual Program so that they could accumulate college credits from the beginning. One of the most controversial issues of the year was the question of how soon the students should begin taking content courses taught in English, and at what rate. I advocated a much earlier and more rapid integration of the students into the English-language curriculum than actually took place—a basic flaw in the program, in my opinion. As for the ESL courses, those given in the third and fourth semesters were supposed to be specially designed to mesh with the Dartmouth Model courses the students had taken in the first two semesters, the Dartmouth Model being applicable to the first year of language instruction only. I do not know to what degree these follow-up courses did in fact blend with the Dartmouth Model classes.

Languages for the Millennium

by
Sister Mary-Theresa McCarthy

Freshman in increasing numbers limit their choice of specialization too much. They are too preoccupied with a need to earn a living. The result in many cases is a major in computer science or business administration and these fields are too exclusionary.

They underestimate inclusionary fields, e.g., the liberal arts, with identity or area studies. Language teachers know from experience that a requirement may lead to initial resistance. But, when the Rassias Method is used at beginning levels, lively enjoyment quickly rewards students with the satisfaction of being more fully human because of an ability to communicate in a foreign tongue. This basic accomplishment brings students endless profit and lifelong pleasure. In the world of business and computer science, technological progress brings daily change. By the year 2000, students now preparing to become accountants or programmers will discover that they are human dinosaurs. They will have spent their undergraduate years mastering hardware, software, and systems that will doubtless be outmoded tomorrow or the day after! Because technological change takes place so rapidly, the positions our students will hold someday do not even exist yet.

Assertiveness also figures as a feature of the generalist. Future business administrators and computer scientists learn to be alert, curious, and self-sufficient. But these qualities do not necessarily create a thinking person capable of forming values and making decisions. Only a liberal arts education will do that. As language teachers, we must realize the importance of assertive verbalizing in one's mother tongue *and* in a foreign language.

In our shrinking world, only the command of a foreign language will assure effective communication skills. Eventually, by understanding how the United States is perceived in other countries as well as sensing the United States' perception of those countries,

Americans at the turn of the 21st century will be confident of their capacity for making sound judgments. In an age of declining courtesy the human bonds are weaker than ever. An inability to communicate in words is sufficient to snap some of those bonds, but there is no need to arrive at such a state of affairs!

French instructors using the DILM with John Rassias' *Le Français: Départ—Arrivée*, (Harper Row, 1980; 2nd ed., 1984) will agree that by the time our students have completed this basic course, they are prepared to communicate with native speakers and are ready linguistically and psychologically for a foreign experience that may be in a distant, overseas land, or as close as French Canada (see our essay, "Foreign Study on a Shoestring", *The Ram's Horn*, Vol. II, 1 & 2 (1982): 48–52).

Even in Quebec City, the variety of human experiences available can provide a crosscultural lessor. in tolerance for American college students who observe that frequently the local idiom is neither standard nor international. It is the key to a wide range of social situations. A sense of compassion accompanies a realization that *people* really count. Young visitors from the United States learn to appreciate and value French Canadian people and their love for the environment, their sense of history, their determination to preserve their language, and their distinctive aesthestic sense. On the campus of a French Canadian university, our students discuss politics, religion, education, economics, fashions, food and discotheques with their French-speaking counterparts from any number of countries. Algeria, Morocco and Tunisia as well as France have recently been well represented at Montreal, Sherbrooke and Laval universities. An opportunity for integration with Canadians, North Africans, and Europeans provides our students with a sense of relationship to their world and with a chance to explore bridgebuilding between countries. Cosmopolitian Paris exists in Montreal!

If the DILM accomplished nothing else but this, it would be worth the energy expended by every enthusiastic instructor implementing it. Together we are abolishing the provincial, isolationist mentality so absurd in a nation as great and mighty as ours. Together we are challenging a generation of young Americans to become true *citizens of the world*. They will be ready to face the millennium and enjoy richer, fuller lives thanks to technological prog-

ress. They will likewise realize that technology's innovations have *little meaning in a world without peace. Only by understanding* other people's cultures can we avoid war and only by learning other people's languages can we understand those other countries.

If each *Ram's Horn* reader convinced just one computer-literate college freshman that learning a foreign language is essential, what a positive impact our profession could make on the quality of life of the people who will live in the next milennium!

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Book Review

Jean Siewerth, *Let's Get Rowdy! A Guide for Using Party Games for Instuction in the Foreign Language Classroom.* Darien: Fiesta International, Inc., 1983. $6.00. Reviewed by Joanne Spinale.

Let's Get Rowdy! is a guide for using party games for instruction in the foreign language classroom. For Method adopters employing the *Le Français: Départ/Arrivée* who have reached the end of the thirty-seven "Teaching Aids" listed in the accompanying *Instructor's Manual* this booklet extends the learning, enjoyment, and innovation. The author's philosophy is compatible with ours:

> . . . by involving the student both mentally and physically in the subject matter, s/he will learn faster, retain the knowledge longer, and complain less than his passive counterpart ("Introduction").

The games, adaptable to all languages and levels, have been strategically grouped according to the target areas of teaching where they are most effective: (1) Vocabulary, (2) Grammar, or (3) Culture. Games applicable to more than one category are cross-referenced on the contents page. The appendices include graphic game aids such as gameboards suitable for reproduction and various word and picture game suggestions for teachers.

Among the creative "vocabulary games" listed to provide active learning experiences for students are: Word-Picture Phrase Game, Vocabulary Spelling Relay, Month Scrabble, Face Game, Letter Game, Word Lightening, Spelling Down-Game, Vanishing Act, Fruit Basket Upset, Lover's Exam, Name Loteria Mixer Game, and Move IT or Lose IT Game.

"Grammar games" include Truth or Dare, Blockbusters, Hot Potato, Descriptions, Over-the-Head Relay, Body Opposites, etc. Global awareness is cultivated via such "cultural games" as Countries and Capitals, Proverb Pictures, Refrains, Shouting Proverbs, etc.

The implementation of each game is clearly described following an organizational pattern of (1) Materials, (2) Procedure, (3) Tips and, in some cases, (4) Variation.

The author devised these games as "teaching facilitators" and has classroom-tested their effectiveness and impact on student audiences. Her results have been positive; it is difficult to imagine such inventions creating other than successful educational environments. Future contributors to *The Ram's Horn* could provide comments and suggestions on their success in using these games in foreign language curricula.

The excitement and magic of a veritable "Fiesta Internacional" in the foreign language classroom is easily conjured by the imaginative instructor through game interaction. This useful guide is highly recommended to all teachers concerned with the creative development of oral and written proficiency, as well as cross-cultural awareness. Let's Get Rowdy!

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ARTICLES

Foreign Languages: A Matter of State

by
Roy J. Butz

It is said that, "No man is an island . . . "; neither in these times can such a delusion be maintained for nations, particularly ours. It is absurd for a nation to aspire to meaningful and credible international leadership, while those it would lead live in a state of ignorance, whether social, technological, cultural or linguistic. A marriage of "ignorance" and "leadership" is likely to have deleterious consequences, like imbibing wood alcohol—it leads to blindness (loss of orientation), acute physical (international) dysfunction, and death (atomic war).

Education is an instrument of national power and well being. The key word is national—"We the people . . . " in the corporate sense. We the people wisely reserved the right to pursue and mediate relations among nations with our central government, fully realizing that a multitude of parochial and provincial initiatives would not well serve the nation. Unfortunately, we have assumed that those same parochial and centripetal forces would develop the requisite infrastructures of international awareness and linguistic competency adequate to the scope, complexity, and sensitivity of today's international politics. Evidence to the contrary appears at every turn, whether it be in diplomacy, technology or international trade.

The question is not whether the government should support selected initiatives but which ones and how. Industry has long noted and used incentives to reward performance. Our government has used such principles to develop a pool of leadership for the Armed Forces, e.g., the Reserve Officer Training Corps (R.O.T.C.).

Our "electronic global village" suffers from the illusion of communication. We confuse signal and information transmission both with contextual comprehension and socio-emotional understand-

ing. Speaking and listening within the cultural context bridges the gap between us as individuals and as nations. Spoken language connects us to each other, whereas the visual only connects us to things. Our lack of foreign language skills at the ambassadorial level leads to intercultural "deafness," a tendency to reflexive responses and to tragic and ironic world situations.

We are not very well "connected." Most of our embassies are primarily staffed by U.S. citizens who cannot speak the local language well enough to handle daily amenities or travel, much less commerce, trade or politics. Our diplomatic outposts must frequently, often in unfriendly settings, employ local "interpreters" (agents of their governments) in screening applicants for travel or immigration to the U.S. Surely such dependency cannot contribute to our national security, nor should it be tolerated. For example, a tragically ludicrous incident occurred shortly after the beginning of the Russian intervention in Afghanistan. When a Russian soldier sought asylum in the U.S. embassy, no one spoke Russian. No one could determine why he was there or what he wanted. At the risk of seeming romantic, how could we let this happen in Kipling's backyard?

Foreign language acquisition must be stimulated and cultivated as a matter of national interest. All of us have a stake in enhancing the linguistic competencies and resources of our nation, whether we are young or old, parents or not, international commuters or stay-at-homes. We are intimately involved in a global economy impinging on our daily lives.

Heuristically, foreign language study makes little sense to the majority of our nation's citizens. Concerns about local property tax levels take precedence over national linguistic competency levels. But, our significant resource gap and lack of language competent individuals to fill *current* critical needs is appalling. Focusing on universal foreign language competency for the youth of our nation is one mode of task avoidance: *Make the task so big that it appears impossible!* In our pluralistic society with its many agendas of crisis—urban, rural, minority, women, etc.,—it is probably rational and reasonable to note that demanding universal language competency outside of meaningful social contexts would be wasteful and even counterproductive. However, meaningful efforts for early foreign language acquisition should still be pursued. Yet we cannot wait twelve to sixteen years for the first fruits of such efforts.

Our immediate task is two-fold:

1. Define the objectives and requirements that will yield a strong and healthy delivery system for language teaching; and
2. Identify and recruit an appropriate student population for foreign language acquisition. For example, students currently in secondary schools and colleges who:
   a) have an aptitude for foreign language acquisition; and
   b) are not currently interested, but who might be recruited through an appropriate incentive program such as a National Language Corps.

As a school administrator, it is my pleasure to note that our foreign language teachers are among the most interested, committed, and dedicated of personnel. Yet they work in a twilight zone of neglect for many years.

In Michigan, Oakland Schools, a regional educational service agency in a metropolitan county, serves a variety of school districts, each differing in its demographics and priorities. Our attempts have focused on strengthening foreign language teacher competency. To this end we have 1) created a regional professional association and a registry of languages and teachers; 2) identified regional foreign language resources, both telephonic and human; and 3) obtained outstanding consultants for professional and staff development seminars and training programs. We have also augmented media collections, created language specific sub-catalogs in our computerized media files, and are currently acquiring legal permissions to access satellite transmissions to receive and record foreign language broadcasts. On a longer range, we are working to develop a comprehensive regional (voice, data and video) telecommunications network to provide foreign language instruction to small, geographically dispersed groups of foreign language students. What we have done is useful, but much more needs to be done.

Today, shrinking student populations and financial resources are creating a crisis in maintaining language program integrity. Language students, like gifted and special education students, are low incidence populations. The per unit costs, especially for advanced courses, are very high.

Both leadership and resources are required to meet the challenges imposed by declining enrollments, target population disper-

sion and a state fiscal crisis. Building new programs, acquiring new equipment in telecommunications (to overcome student population dispersion), and hiring staff all have significant budget implications.

To yield the levels of competency we require nationally, language instruction must be of high quality, frequent and intensive, culturally rooted and continuous. Regular saturation experiences must be a part of any effective development program. This means both extra tutorial exposure to the language and culture of study, and/or language retreats and summer camps funded by and through the public interest.

True competency programs cannot be based on traditional two-year language study requirements in high schools and colleges. We have been taken down that road: it lacks continuity and instrumentality. Its fragmentation and lack of continuity have, in fact, contributed significantly to the devaluation of foreign language study by the public.

If it is *meaningful* langauge competency we want, then let us design for it, and let us support it nationally as a matter of state.

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Humanizing International Business Relationships

by
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When I was Postmaster General, this nation achieved a dream that began when man first peered upward. We went to the moon. I remember it well for many reasons, one of which was quite personal. Blount Brothers Corporation built the launch pad from which Apollo 11 began its fantastic voyage. I remember it also, of course, as one of some 200 million proud Americans. I remember it even today as I have occasion to travel about the world.

Our journey into space reinforced our perspective of the world as something of a neighborhood—vast, varied, and sprawling, but still, against the vastness of the heavens, a small and a very interdependent place with a common destiny. What that destiny is, God only knows. But, whatever it is, we are clearly bound up in it together.

This has become a cliché now, beginning with the communications revolution, with the ability to pick up a telephone and call Nairobi, or to watch a war in El Salvador in real time. Strangely, we Americans who use this cliché have yet to really catch up with its reality. For if we really thought our world a closer, tighter place in which to live, we might be taking greater pains to learn something of our neighbors—to be neighbors in fact rather than in a glib turn of phrase.

Part of the problem, of course, lies in those geographic realities that protected us when we were young—the Atlantic and Pacific Oceans: we developed as a nation in relative isolation.

We cherished that isolation. Our forefathers had come here to be left alone. They mistrusted the governing powers and pressures of the societies they left behind. The early events of our history did little to convince us that our aloneness was improper, and it is

*Remarks presented at The Auburn University Conference on Foreign Languages and International Trade, April 1983.

hardly surprising that our first President, in his farewell address, warned us against foreign entanglements.

As our nation grew, we did not border other nations whose language it was useful for us to know. We expanded into the wilderness. While we think of ourselves as an old nation, now almost 206 years old, we never had to behave as other nations, conjuring with the realities of national, cultural, and ethnic differences. Only recently has this awareness arisen, now that we are rich and powerful enough to expect others to learn about us and adapt to the American way. As we discovered ourselves to be an international power, we remained basically an insular people.

This insularity carried with it no obvious consequences; certainly, it was not an economic liability. The richness of our land and the mercantile policy of our colonizers guaranteed us viable markets even though we were young; as we grew we developed our own markets. We were accommodated in our isolation because of our economic force.

But there were hidden costs, which we never fully calculated. One of these costs was that we substantially deprived ourselves of participation in the richness and wonder of the full diversity of the human experience. In another sense, we may have even deprived ourselves of the esteem of our neighbors.

Let me explain: It seems to me that in a very real way America became that "city upon a hill" which John Winthrop spoke about to his people on the Arbella back in 1630. We are looked up to, admired, and respected. But we are also separate—to much of the world we are like the special folks who live on the hill whose lives do not really interact with our own, who do not really understand our problems or share our dreams. They have their own, and live them apart from us. We are seen in much of the world to live our lives apart, and not to understand or care much about the lives of others. It is hardly a fair perception, but it is a widely shared one.

It persists even among many who are our close friends. Let me tell you a story about a neighbor, a good friend of ours except for the fact that his people do not care for us much as a people. I once asked him why that was and he said this: "We resent you. You are generously ill-informed about us. And we are maliciously *well*-informed about you."

If that observation is widely shared in the world, then however

our economic force might sustain our pre-eminent position, we must in time begin to lose our moral force in the world. And so we have. Many Third World nations today want our assistance; though they envy us in many ways, they do not believe we have much to teach them about human values, about forms of government and economic systems or the ordering of society. They do not fault us for turning our back on the world, rather they doubt us, because we have never truly turned our faces to it. Even when we went abroad to fight on behalf of common values, we had to be pried out of our isolation; we went, we fought, and we came home and returned to our isolation.

But all of this is to ignore some very cogent, contemporary facts—chief among them the fact that the economic pre-eminence of America is passé; the ancillary advantages of superiority in science, technology, and management are challenged everywhere by a number of nations, and on all counts we cannot afford the luxury of isolation and benevolent ignorance of our neighbors around the world.

It may be difficult to persuade some people of this, given the inertia of our role in the world. After all, it used to be said that French was the language of diplomacy, but I am sure more diplomacy is conducted in English today than in French. It used to be thought that Spanish was the language of commerce, but English is the common tongue in the world of international business today, although to be sure, Spanish is spoken in more countries and by more people in the world than any other single tongue, except perhaps Chinese.

My point is that command of a single tongue, while it appears to present no disadvantages to us, is a bit like having only one eye: you have very limited depth perception. The inability to converse with others in their own language robs us of a deeper appreciation of their lives, their thinking, their mores, their customs, and their culture. And they do not like it. The emerging nations of the Third World see Americans as cultural imperialists, forcing them, out of necessity, to adapt to us, rather than our meeting them halfway on the continuum of human and international relationships.

Moreover, our friends in the developed nations of the world do not like it either. Try to imagine what would be our reaction if one of our European allies were to send us an ambassador who spoke

no English. It is impossible to conceive of such a thing. We would consider it an insult and a signal that that nation placed little value on its relations with us. Yet it is quite common for us to post men and women to foreign capitals who are not fluent in the local language. If we believe such practices have no consequences for our international relations, we might ask ourselves why the Soviet Union rarely, if ever, does such a thing. If they place a value on their ambassadors speaking the language of the host nation, it seems reasonable to ask ourselves why.

Similarly, within our military, we suffer the same deficiencies. In areas of the world targeted for Soviet penetration, our ability to resist is reduced by limited language capabilities. If we should find ourselves directly at war with the Soviets, we might wish to take advantage of the strong nationalist and anti-Soviet feelings of the captive nations of Eastern Europe by helping them to organize and turn on their captor. But again, today we have limited means for performing that critical role by way of the spoken word.

Finally, there is another dimension to this that does not affect our relations with others, but rather our relations with ourselves—within ourselves as individuals. From the little I know of the learning of languages, and it is very little, I know that it is not possible to appreciate fully the English tongue if it is the only language one understands.

This premise once stood at the center of our educational principles—an educated individual was one who commanded more than a single tongue. For languages have roots and grow out of other languages, and the knowledge of this process and these roots gives a finer appreciation of the rich possibilities of our mother tongue.

It is a homely example, but I remember the wonderful scene from *My Fair Lady* when Professor Higgins is trying to teach Liza Doolittle to speak proper English. He speaks of its majesty, its sweep and dignity, of what Shakespeare and others made it do. I remember, too, the power of Winston Churchill's speeches in the early days of World War II when those speeches were almost the only power of Great Britain. It was later said that Churchill had marshalled the English language and set it off to war.

Today, our students can pick and choose among curricula like foods in a cafeteria. They sometimes grab what goes down easiest. Small wonder that the language we speak today can hardly be

called majestic. We have not only deprived ourselves of the richness of other cultures, we are also sacrificing one of the glories of our own.

For myself, I belong to the generation that is part of the problem. We are not salvageable, I fear—although I do recall the story of a crusty New England dowager who took up the study of Hebrew in her 94th year, explaining that she expected to meet her Maker shortly and she wanted to be able to deal with Him in His native tongue.

I may do the same when I am 94. With my record and my luck, I might learn the language and then not get the chance to use it.

But if I cannot set an example, I can at least urge others to help tear down the walls that keep us in linguistic and cultural isolation no matter how far we range from home. Because I believe that if we fail in this endeavor, we will find that we have walled ourselves away from markets and from resources, and ultimately from that economic success which is the cornerstone of our power, and the best proof of the wisdom of our political system.

Something like this happened once to another great nation in world history. The comparison is not exact, but it is worth considering nevertheless. The nation was China. At the height of her power 2,000 years ago, she turned her back on the world. The reasons matter little here, but the result is instructive.

After a long while, China was forced, whether she wished or not, to deal with a world that had moved on without her. And she was not prepared. She found herself so far behind that, in certain respects, she has been paying for it ever since.

The world is moving on today, as it always has. We trouble ourselves—and we should—about a continual decline in spending for research and development. It has implications for our productivity, for inflation, for employment, and for our competitive position abroad. We trouble ourselves—and rightly so—about trade policy, about tariffs, about the inability of domestic industry to compete effectively with state-subsidized foreign industries. All these things are germane to our economic position in the world.

But it speaks of a failure of foresight and wisdom that we do not trouble ourselves about how our inability to speak with and understand other people—on their own terms—affects our competitive economic position in the world. Somewhere in our history the very

notion was bred out of our genes. If we are to keep up, we have to get it back.

New technologies produce new products and stimulate new wants and more efficiently answer old requirements and make new markets. In many areas, the USA find itself neck and neck with many other countries. So what provides the competitive edge? One thing is the ability to deal with others on their own terms.

One of the most success-oriented generations in our history weaned itself on a book called *How to Win Friends and Influence People*. The formula, reported ad infinitum by Dale Carnegie, was to find out what the other guy is like and show him you appreciate him for what he is. Advancing American commerical interests abroad requires the same formula.

Turn it around. We want foreign investment in the country. More and more of our states are going abroad to attract investment here. How do we market ourselves abroad? How do we compete with other states? How do we compete with other countries?

We have certain advantages to offer; and we have people who are specialists at packaging those advantages—climate, cultural riches, natural resources, tax benefits, trained talent, etc., but what about that evidence of sympathy and sophistication that comes with being able to approach those from whom we want something *in their own language*, and to understand them on their own terms? That will be the competitive edge, I believe.

As technological, industrial, and managerial advances start equalizing, and as more cities and states become adept at packaging economic development proposals, language skills and the cultural grasp that goes with them will not even provide an edge: they will be a prerequisite for getting into the race to begin with. The corners of the international economic arena that we dominate by sheer force or by momentum are dwindling.

Construction happens to be one of the powerful businesses in America. I have no illusions, however, about the will and the ability of companies of other nations to attack successfully that position. Blount Inc. today is an international company, as noted. We are engaged in current projects in fourteen countries around the world, from China to Australia, from Argentina to Saudi Arabia, from France to Germany, and others.

Over the years, we have been engaged in thirty-four different

nations, on every continent except Antarctica. We have a substantial number of joint ventures with foreign nationals. We are currently a principal in the single largest construction project (in dollar terms) in history with a French partner, a Saudi Arabian client, and subcontractors from Korea, Italy, France, and Germany.

Aside from giving me the satisfaction of tooting our own horn, I cite the followng facts to illustrate some points worth making.

First, those details about international affiliation can be seen as an index of achievement, but to view them uniquely that way is to bask in the past. A prudent person, with an eye to the future, might consider them as indicators of a very lucrative target at which others will be frequently aiming in the future.

We who are reponsible for the future of Blount will have to consider better ways of doing what we already do well. Because others will be doing the same. We will also have to be looking at ways of doing well those things that we do not do very much of at all today. That will involve our own people acquiring those skills, those language capabilities, and area expertise that we now depend upon joint venture partners and foreign national employees to provide us.

We built our company by seizing on new ideas; we were among the first in the late 1950s to begin using the critical path concept in our construction projects and maximizing its advantages in the bidding process. We built it by recognizing new requirements and moving to satisfy them, even when the effort might not have seemed cost-effective to some at the time. We now see the need to adjust to the new realities of a world that will be increasingly less willing to adjust to us. We will do it. As a nation we will do it, too. We have no alternative.

Second, international commerce is a common thread that draws people together, regardless of differences of race, religion, or political conviction. It is a common denominator that is of mutual benefit to the parties engaged, for that is how and why business associations are made.

But there can be a great residual advantage to these working relationships, and that is the opportunity to achieve better understanding on both sides of the differences that hinder relations between our peoples. Out of a better understanding of different historical experiences, different cultural development, and different

beliefs very often come the acceptance and respect that must be the building blocks of any peace we should wish to bequeath to future generations.

Third is a point that flows from the second and may even seem to contradict it. It is the role we as a nation wish to play on the world stage. The Soviets use their capabilities in this arena to advance the cause of world domination. If we had similar capabilities, i.e., linguistically or diplomatically speaking, we could function far better as a catalyst for the development of those convictions to close the door to Soviet ambitions.

One must wonder at the wisdom of spending so much on arms to secure ouselves and the free world and so little on those intellectual and linguistic tools that would enable us to erect barriers against the threat we now confront *only* with arms.

There is a Bible story that has puzzled me all my life. It is the story of the Tower of Babel. It is a parable, of course, but to take it literally for the moment—we have man united by a single tongue and out of the power of that capacity, he is able to erect a tower than would reach to the Heavens.

To confound that ambition and punish the pride that stimulated it, God changed the tongues of man so that they were incomprehensible to each other. Since there was no federal government to absorb the cost overruns that this inconvenience occasioned, the whole effort was abandoned.

We are still working to undo the punishment that was inflicted on us then. I suppose a theologian might say that the effort involved in this was part of God's plan to force us to understand each other with our hearts, with our whole selves, rather than only with our minds.

However that may be, we Americans are behind in the effort. It hampers our ability to share persuasively our lives with others and to speak forcefully at the table of humanity. In that regard, the fruits of the labors, of language educators, have consequences far beyond the object of commercial competition. But your instinct is correct: plant this seed in the fertile soil of international commerce, and as it grows it will be nurtured by new perceptions of self-interest.

The flower and fruit of that achievement will reach far beyond commercial success and bring benefits that today we have only dimly imagined.

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Language and Cultural Needs in the Area of International Trade*

by
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What follows is my personal assessment of foreign language and cultural needs in international trade. I have lived with and observed this subject for many years.

George Washington in his farewell address issued a warning to the American people against "entangling alliances." For the first 150 years, we followed his advice and were preoccupied with domestic growth and internal tensions. The educational system was increasingly redesigned to Americanize the many cultures that were brought to this country in the 19th and early 20th century immigration period. World War I was deemed by most to be an aberration, and following this destructive period we once again turned to the wisdom of the founding fathers and became concerned with our own growth and prosperity. However, after more than 200 years, nothing is more certain than that Americans are thoroughly enmeshed in global events and foreign intrigues far beyond the wildest imaginings of the founding fathers. As an educator recently stated, "Where else but in America could you have watched a 'bicentennial minute' sponsored by a Dutch oil company on a Japanese TV set?" We are indeed a pluralistic society!

On that historic day—December 7, 1941—insularity was totally destroyed. Many new dimensions, some of which we have been slow to recognize, have evolved to shape our leadership role in the world.

Today, few Americans remain untouched by events and happenings beyond our borders. The future of our country and its people is shaped by external forces to a greater degree than ever before. Energy, environmental pollution, climatic crises, possibilities of nu-

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clear blackmail, starvation, the arms race, and trade barriers are just a few of the issues that confront us.

These issues did not exist forty years ago, or, if they did, they were scarcely noted. But now they are among the new dimensions that must be addressed if we are to retain our role of political and economic leadership.

The capacity of Americans to comprehend the severity of global problems, to understand the significance of world events, to work and interact with peoples of other cultures requires skills that the average American has been less than conscientious in developing.

Let me address just one of those issues quite relevant in these pages, namely, trade barriers.

It is axiomatic that trade goods will cross international frontiers. If not, armies will. The resolution of trade barriers and the promotion of international trade is essential both to the continued economic leadership of America and to acceptable standard of living for its people. But will business, industry, and government recruit the cosmopolitan managers and policy makers the international operations require? Will young Americans entering the labor force have the necessary skills to participate in the developing employment opportunities in foreign trade and finance? Will they be equipped to contribute to our trade expansion efforts, or will this be a closed arena reserved only for the elite?

The answers depend in large measure upon our educational institutions. The Business Higher Education Forum in its report to the President, *America's Competitive Challenge—the Need for a National Response* has emphasized the shortfalls in necessary skills to cope with the demands of an interdependent world. The report recommends that the disciplines of our educational institutions need to be greatly reinforced, i.e., mathematics and science, and, substantially expanded, i.e., languages. Based on my personal experience here, I would not exclude English or the ability to write and to speak it. The nation will thus be able to meet its competitive challenge once these recommendations are implemented.

The ability to communicate effectively with nations of the world—especially our major trading partners—must be a fundamental consideration in responding to America's competitive challenge.

Let us review briefly the facts about trade that relate to this challenge.

> American investment abroad is around $300 billion, and foreign investment in the U.S. is an estimated $245 billion. The thirteen largest American banks now derive almost fifty per cent of their total earnings from overseas credits. Approximately 35,000 American business people live abroad, about 6,000 companies have overseas operations, and 20,000 concerns export products or services to foreign markets. The estimate that each $1 billion of exported manufactured goods creates at least 23,000 jobs in the U.S. provides yet more evidence of our growing economic interdependence with the rest of the world.

> U.S. exports as a share of the U.S. Gross National Product (GNP) have doubled over the last decade (ten per cent). One out of every five manufacturing jobs produces for export as does one out of every three acres of farm land.

> In one state, Alabama, manufactured exports have increased from $832 million in 1976 to $4,024 billion in 1981. Those exports represented thirteen per cent of all shipments of manufactured goods from Alabama and accounted for eleven per cent of its total employment in the manufacturing sector for 1981.

In light of these continuing trends, there is reason for the average citizen to feel personally concerned about our staggering balance-of-trade deficit. In 1982 this deficit widened to $43 billion from $40 billion in 1981. This year the administration believes that the deficit could be a high as $75 billion. One observer has estimated that this year's trade deficit will cost 1 to 1.5 percentage points in the GNP. More than half of the decline in last year's GNP can be attributed to the trade dificit. *If there ever was a national need to expand exports, it is now.*

International trade has become important to our economic well being more than ever before, but our trade performance has deteriorated ominously.

Many American companies expect that more of their growth in the next decade will come from foreign markets than from domestic operations, but serious obstacles stand in the way. While some involve such factors as low rates of productivity growth and domestic inflation, it is the view of many that one serious barrier to American business is its lack of foreign language and area expertise. This lack of expertise applies far more to small and middle-

level business concerns than to the few large companies with major operations abroad, which often have impressive resources in these fields.

If the U.S. is to export more and compete more effectively in international trade, it is the many small and middle-level firms that must be involved and therefore assisted in obtaining the international expertise required. But American business people at these levels are often at a disadvantage when functioning internationally. They rarely speak foreign languages and lack the cultural skills to negotiate with foreign enterprises or governments. In addition, a 1977 report of the American Council of Education reported surveys that had found "very high percentages of individuals who are still becoming presidents of multinational corporations without ever having had any international work experience and many managers with international responsibilities who had had no international studies while at the university." The same report found that more than 75 percent of individuals receiving doctorates in business administration had not taken a single international business course during their graduate studies.

Yet, the report continued, most American business firms, regardless of their size or type, will be fundamentally affected by international economic and political developments.

The mandate of the U.S. Department of Commerce is to "foster and promote the foreign and domestic commerce of the United States." The principle arm of the Department assigned to that immediate responsibility is the U.S. and Foreign Commercial Service (USFCS) of the International Trade Administration. The USFCS has 1100 offices, which include, as employees, almost 500 foreign nationals, working overseas in 66 foreign countries. We have gained our language fluency in these foreign countries by employing foreign nationals—to make up for the lack of adequate language ability of U.S. citizens.

During the past twenty-four months, we have recruited very aggressively from the private sector in an effort to obtain people who, among other qualifications, have language fluency. On various occasions we have advertised in international publications, e.g., the *International Herald Tribune* to attract Americans living overseas who have strengthened their language abilities by living in a foreign country. These country-specific ads attracted some candidates

highly qualified in marketing experience and what was presumed to be a strong language skills, particularly from world language countries.

But standardized testing revealed that their capability is not as strong as it should have been and that the skill level was not as good as the candidates thought.

Through these extraordinary recruiting measures we had hoped to find highly qualified candidates with strong language fluency. We were reasonably successful. Yet, in the long run we realize that language training is very time-consuming and costly. We lose an average of fourteen weeks per candidate—a minimum of ten man-years per year for retraining in language—which amounts to several million dollars a year just to bring skills up to acceptable commerical levels. Many of these candidates have had prior language training in our school systems and thought they had a high language level. But that has not been the case.

This is an indication of our problem regarding the language and cultural needs in expanding the base in international trade. We are very pleased to see that the long-term implications of this problem are being addressed in the Congress as well as by academia.

We have clearly lost business overseas to our competition because of our lack of language skills, Some of our competitors have devised innovative ways of moving their young people into the international commercial realm. This occurs often very early in their career with the result that they have acquired a very creditable and credible fluency in the languages and cultures of the countries in which they have lived. These *long-term strategies* have proven valuable in the development of foreign markets and, in this regard, resulted in advantages the USA has yet to develop.

During this past summer the Director General attended an international competitiveness seminar in Boston which was also attended by members of the United Auto Workers Union and various education and business people. Discussions centered around the question of how business, government, and labor could, cooperatively, develop better trained people to enhance our international competitiveness. Languages were high on that list of priorities, among other skills, of course. But the matter of language training was of great concern to the union representatives, as well. As to the representatives of business and academia, I think this af-

firmative reaction on the part of labor is an encouraging recognition of the vital role language skills will play in the competitive international trade arena.

Speaking at a human resources conference in New York (September 1983), Philip Caldwell, the Chairman of Ford Motor Company said "Twenty per cent of the nation's workers are unable to read, write, and count adequately, and that hurts the ability of U.S. business to compete with international firms."

He went on to say that one of every five workers in the U.S. is functionally illiterate, i.e, unable to participate in even entry-level training without remedial instruction in the "three R's."

There are no statistics that reflect the foreign language capability of Americans. It has been said recently that there are 15,000 Japanese businessmen in the United States all of whom are fluent in English and that there are not one hundred American businessmen in Tokyo fluent in Japanese.

I do no vouch for the validity of that statement but I do agree most heartily with the point it establishes.

English is still the dominant language of international commerce. But as the environment changes, as new dimensions of life in the 21st century assume increasing significance, and the technological, the trade, financial, and management gap between U.S. leadership and the rest of the world continues rapidly to narrow, it will become increasingly evident that international expertise, accompanied by the tools of language and cultural understanding, are just as important as the traditional functional tools of commerce and trade.

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The Rassias Method Goes to High School

by

Marrin Robinson and Miriam Stoll

High school administrators and teachers frequently allow that, while the Rassias Method of foreign language teaching is effective at the college level, it is not a viable alternative at the high school level. From experience using the Method as an Assistant Teacher at Dartmouth College and as a teacher in three levels of classes in a Massachusetts public high school, we know this is not true.

What is unique about the Rassias Method is that it can teach *anyone* how to speak a foreign language, and not just those who have an aptitude. It is especially suited to younger students, many of whom may be embarking on the study of a foreign language for the first time.

Students who take a language for four to six years in elementary and secondary school and still cannot speak (which, unfortunately, is more the rule than the exception) are, understandably discouraged. Many drop out after two years of exposure to traditional methods, retaining little more than a sense of failure or time wasted. We believe that using the Rassias Method in a beginning class at the elementary or secondary level could encourage students to continue their language study. It could also help change the next generation's proficiency in and outlook upon foreign languages.

"John Rassias . . . : Isn't he the man I've seen on television crawling across the floor and ripping off his shirt in front of a class of college students?" Yes, he is, but not every teacher who uses Rassias' Method must be a stand-up comedian or a professional actor. The essence of the Method is for teachers simply to be themselves. However much more reserved and less physically oriented than John Rassias, one can still love kids and communicate one's enthusiasm without embracing them every moment or tearing one's clothes off every day.

To prevail with the Rassias Method in high school it must be adapted to that particular environment. This generally means that there is no language lab (with audio-visual equipment). As a teacher, you should ideally incorporate the vital role of the AT into the classroom (normally an assistant who drills small groups of students for an hour a day outside of the class period).

How can this be done? By using the ATs standard exercise: two choral repetitions of a word, phrase or sentence, then individual responses of the same phrase, followed by two more final choral repetitions. This aspect of the technique is important because it familiarizes the student with forming the foreign words and hearing his or her own voice speaking the new sounds, while emphasizing correct pronunciation. The technique is ideal for presenting dialogue but can also be used in other classroom situations. For example, when a difficult word crops up in a lesson; correcting homework orally; or if a student stumbles when asking a question (rationale—if one student has problems, others probably have the same difficulty).

When one calls for individual responses from students, one should not stand at the front of the class but instead more around the room. Circulating among the seats keeps the students alert and enables the teacher to have more contact with the person who is responding.

The three levels described in the Rassias Method—standing, bending, and falling to one's knees—diminish the terror of a faltering student and help elicit the appropriate response. Although in a class of twenty-four each student cannot always answer individually every time, all of them will verbalize the phrase four times in the choral repetition and respond individually once every four or five sentences. The repetition exercise equips the students with sets of phrases and words that can be manipulated and used to communicate their own ideas.

Rassias' trademark, the snap-point-look movement, sets a fast pace, meaning less waste of time and a more stimulating classroom environment.

Further, dramatization and short educational games are integral parts of the Rassias Method and can be especially effective at the high school level. One favorite activity is to split the class into small groups, giving each a situation (they are foreigners in a taxi

cab with an uncooperative driver, for example), from which they have two minutes to prepare a skit. Mime games can be a fine way to build vocabulary while spelling relay races can be used to practice verb conjugations or learn dates and numbers.

I have found that games and dramatization incorporate laughter and fun into the classroom, relieving the tension and apprehension so often associated with "*the* foreign language."

Many adults beginning to learn a language have told me that they speak better after having drunk a little alcohol. Why? Because they are more relaxed and less frightened of their mistakes or of appearing foolish. Children, too, are often inhibited or afraid of being ridiculed by their classmates. The Rassias Method serves to break students' acquired inhibitions and fosters a positive, open attitude to learning a new language. Yes, the Rassias Method is fun—for both students and teachers—but it is mostly because it is effective.

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Marketing "Le" Product: It's All in the Name!

by
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Shakespeare once asked "What's in a name?" Obviously, from a marketing standpoint, the answer might be: *more than you might think*. But poet Bill did not know that. A quick glance at some everyday examples will aptly make the point: L'Air Du Temps, La Machine, La Sauce, La Plate, La Crème, Le Jardin, Jontue, Bonjour, Alouette, Chic, Prego, Fuego, Amigo, Lowenbrau, Le Studio, Tray Chic, Vive la Dijon!, etc.

It is not necessary to speak a foreign language to know that these exotic sounding names lend a touch of prestige or distinction to the products. It is common knowledge that brand imagery sells; all-American "Ivory Soap" whispers of pristine purity (99.44 percent); Renault's "Le Car" boasts of Chic mystique, and Campbell's "Prego" Italian Spaghetti Sauce simmers with the promise of homemade taste; the Miller Brewing Co.'s "Lowenbrau Beer" shouts of Teutonic "Oom-Pah-Pah"; or Renault's "Fuego," ignites the imagination with performance images of rapid-fire velocity.

John White of the *Boston Globe* (Aug. 1st, 1982) addressed this linguistically strategic issue:

> So why does the name "Fuego" grace a French car? Our French-English dictionary goes from *fungus* to *fugace* with no pause for a *fuego*. In French, a fire is "feu": Fire! is "au feu!" and a conflagration is "incendie." "Incendie." That has a nice ring to it. If fire was on their minds, the car namers at Renault could have called their little coupe a Renault Renault *Incendie*. They might even have picked an English name since they're selling it through American Motors' dealers. But it's a *Fuego* and it's one more part of AMC's French connection which the company hopes will fire up auto sales.

That the French flair dominates in this realm is attested to by William F. Camacho, Marketing Director for the Dannon Company:

> Today, American consumers seem infatuated with foreign sounding names especially French, e.g. "Le Car" (automobile), "Le Shake" (yogurt), foreign products and especially those with French sounding names have a quality mystique in the U.S. Dannon chose a French name for our Mélangé product because a new category of yogurt has been developed in the U.S. called "French Style." Mélangé was chosen because it was French, sounded French, and it described our product for those people who understood French (a blended fruit yogurt). The name was selected by our managment after a list of potential names was developed from a series of brainstorming sessions with our advertising agency. There were a hundred or so choices some of which were Beaucoup, Danone, Mêlé, etc.

Capel States, Creative Director for Barron, Hillman, and Mellnick of Boston summarizes this symbolic cultural concept:

> Whenever you use a foreign name in association with an American-made product, what you are doing is associating all the myths and clichés of the country that the foreign name comes from, with the product.
>
> A father simplified example will make this clearer. Remember La Machine, the food processor; now for centuries the French have been recognized as some of the finest cooks in the world. So when average consumers walk down the aisle and see this food processor with the name La Machine . . . the French are great cooks . . . La Machine will make me a great French cook . . . so I'll buy it. Or thoughts to that effect.
>
> A foreign name also lends a great deal of romance to an American-made product. For example, take an American-made perfume and call it "Amour." When an American woman hears that name, and knows that it is the name of a French perfume, . . . what thoughts do you think run through her head?

Regardless of the cultural focus or foreign appeal of the products' names, American-made or not, the ultimate objective remains the same—to sell the product!

Technically speaking, giving authentic foreign sounding names or merely adding a foreign definite article such as "le," "la," or "les" (all of which mean "the" in English) to domestic products is referred to specifically by consumer behavior specialists as "expressive symbolism." That is, labeling a product in order to designate a certain image or aura of status, and in order to elicit a desired reaction from the consumer; all of this is ultimately linked symbolically to the exotic or some other culturally defined advantage.

Barron, Hillman, and Mellnick's president, Ray Barron, signals specific examples of this expressive symbolism as inherent in consumers' "generic" thinking: high quality leather goods come from Italy and Spain; high quality dairy products are made in Denmark and Holland; high quality automotive products are imported from Japan and Germany; the best whiskey and linen are manufactured in Ireland, etc.

Psychologically, there is even a defined archetype for this attraction to the exotic or mythically charged, according to Seymour Simches of Tufts University. In *The Archetypes and the Collective Unconscious*, C. G. Jung confirms this "consumer penchant": "Just as the archetypes occur on the ethnological level as myths, so also they are found in every individual, and their effect is always strongest . . . where fantasy can overrun the facts of the outer world."

Thus, whether or not the superior quality mystique that a European-sounding label may conjure is an actual reality or not, it does not take precedence in the consumer's mind. Images, impressions, and cultural preconceptions predominate.

Marketing has come a long way since Bill Shakespeare's time, but the message is the same: the name of the game is that it is all in the name. And that's *"la truth"*!

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Creative Dictation in French

by
Debra Popkin

Dictation, a traditional component in testing French and the bane of many French students, has taken on a new dimension at Baruch College. Instead of dictating passages from a textbook verbatim to test students' ability to memorize, we have devised a series of creative dictations, which serve as a springboard for creative writing and problem solving.

Over the past fifteen years, students have often consulted faculty members about their personal problems. They were eager to talk about situations that needed immediate attention. We decided to incorporate these real situations into the French classroom, by transferring these conflicts into a few simple lines in French so that students could explore, develop, and attempt to solve actual problems.

Characters and situation are presented with a few short lines of narrative or a couple of lines of dialogue. Students continue the dialogue and provide a conclusion to the narrative. A list of appropriate idioms and vocabulary is supplied to accompany each creative dictation. Students develop the dialogue, first individually and then collectively into dramatic skits; these have both a linguistic and a psychological function in that they enable them to express themselves freely and creatively in French, while at the same time helping them to reflect upon and try to solve very real problems.

Situations that are presented are those that keep cropping up year after year: problems between student and teacher (arguments over homework assignments; accusations of plagiarism, etc.); problems between individual students (rivalry or jealousy); problems about dating; conflicts between students and their parents). We have also included topics of particular concern to our urban disadvantaged students, such as dangers faced on the streets and in the subway; alcohol and drug addiction; the need to find and hold

down a job; problems with immigration authorities; unwanted pregnancy; domestic violence; etc.

A typical dictation, which can be handled by first semester students, deals with the awkward attempts of a shy student to ask a classmate for a date:

> Jean avait toujours beaucoup d'admiration pour Hélène. Il voulait sortir avec elle mais il n'avait pas le courage de lui parler de ses sentiments. Un jour, après son cours d'histoire, il la recontre dans le couloir et il lui dit: . . .
>
> (John had always admired Helen. He wanted to go out with her but he didn't have the courage to speak to her about his real feelings. One day, after his history class, he meets her in the hall and he says to her: . . .)

An over-protective parent's interference in her son's social life is the subject of the following creative dictation:

> Philippe: "Pourquoi es-tu si triste, Jacques?"
>
> Jacques: "C'est que j'ai des ennuis à la maison. C'est ma mère qui critique tout ce que je fais. Hier soir, par exemple, j'ai téléphoné à Geneviève pour l'inviter à la soirée. J'étais en train de parler quand ma mère est venue interrompre notre conversation. Elle s'est mise devant moi et a dit: . . .
>
> (Philip: "Why are you so sad, Jack?")
>
> (Jack: "It's because I have problems at home. *My mother* criticizes everything I do. Last night, for example, I called Genevieve to invite her to the party. I was talking when my mother came to interrupt our conversation. She planted herself in front of me and said: . . . ")

This dictation presents four characters: Philippe (the friend/confidant); Jacques; his girlfriend, Genevieve; and his mother. The actual events in the story are related in a flashback and the continuation is given in the present.

A more controversial dictation involves a possible teacher-student romance. It parallels the situation in the French film of 1972 *Mourir d'aimer*, which presents a tragic love-affair between a teacher and a student.

> C'était le premier jour de classe. Eve était venue en classe de bonne heure et avait pris sa place au premier rang. Vous pouvez vous imaginer sa surprise quand, à la sonnerie, il est entré un beau garçon

d'une vingtaine d'années, aux cheveux noirs et aux yeux marron, gentil, sympathique, séduisant. Il s'est installé devant la classe et s'est présenté aux étudiants. "Je suis Monsieur . . . , votre professeur de . . . "

(It was the first day of class. Eve had come to class early and had taken her seat in the first row. You can imagine her surprise when, as the bell rang, in walked a handsome young man abut twenty years old, with black hair and brown eyes, nice, kind, very attractive. He took his place in front of the class and introduced himself to the students. "I am Mr. . . . , your . . . . . teacher.")

In more advanced classes, we can incorporate sophisticated usage such as the *passé simple* (literary past). The following dictation, intended for fourth semester students, deals with examination anxiety. In this case, the student is so nervous about taking a test that his eyes start to wander, giving his teacher the impression that he is cheating:

C'était le jour de l'examen. Marcel, qui est un étudiant assez diligent, n'arrivait pas à retenir les formules nécessaires. Son coeur battait très fort. Il avait le trac. En recevant son papier du professeur, Marcel eut l'impression qu'il ne savait plus rien. Dans un effort désespéré pour se reprendre, il ferma les yeux un moment et puis jeta un coup d'oeil sur ses camarades qui écrivaient tranquillement et semblaient très à l'aise. Juste à ce moment-là, le professeur le remarque et lui dit: "Attention! Mais que faites-vous là?" . . .

(It was the day of the test. Marcel, who is a rather hard-working student, could not manage to remember all the required formulas. His heart was beating very loudly. He was scared stiff. Upon receiving his paper from the teacher, Marcel had the impression that he didn't know anything. In a desperate attempt to grab hold of himself, he closed his eyes for a moment and then cast a glance at his classmates, who were writing calmly and seemed very much at ease. Just at that moment, the teacher noticed him and said: "Watch out! What are you doing over there?"

Since we have many older students coming back to college, it is wise to provide an opportunity for them to write about their past. An interesting topic, originally inspired by Charles Aznavour's song "Non, je n'ai rien oublié," deals with the unexpected meeting of a couple of former lovers five years after their break-up.

Cinq ans après leur rupture, Charles et Jacqueline se sont recontrés par hasard à Paris. Charles sourit malgré lui en regardant la belle Jac-

queline. Il croyait que l'amour meurt avec le temps, mais en se retrouvant en face de la femme qu'il avait aimée, il sait qu'il lui reste encore de l'affection pour elle. Il lui dit: "Je n'aurais jamais cru qu'on se recontrerait. Toi, tu n'as pas changé. . . . La coiffure, peut-être. . . . Non, je n'ai rien oublié."

(Five years after their break-up, Charles and Jacqueline met by chance in Paris. Charles smiled in spite of himself when he saw the beautiful Jacqueline. He thought that love dies in time, but finding himself face to face with the woman he had loved, he knows that he still has feelings for her. He says to her: "I would never have thought that we would meet again. *You* haven't changed at all. . . . Maybe your hairdo. . . . No, I could never forget.)

As in many urban universities, Baruch College has experienced a large influx of foreign students. Many of them, coming from small towns and closely knit families, are very disoriented in New York City. One dictation, hinting at the possible dangers faced by unsuspecting students, presents a foreign student taking an evening stroll in Central Park. Here all events are left to the imagination of the class in developing the story:

André est un jeune étudiant étranger qui passe ses vacances à New York. Un soir lorsqu'il fait très beau, il décide de faire une promenade à Central Park. Il se promène lentement en contemplant les arbres, la lune et les étoiles quand, tout d'un coup . . .

(André is a young foreign student who is spending his vacation in New York. One evening, when the weather is very nice, he decides to take a walk in Central Park. He is walking slowly, looking at the trees, the moon, and the stars when, all of a sudden . . .)

The results of assigning these creative dictations are very satisfying. Students lose their self-consciousness and inhibitions about expressing themselves *in French* since they are dealing with the problems of a fictional character whose life situation parallels their own without threatening their own self-image. At the end of the semester, the best of the students' original dialogues and short stories based on the creative dictations are edited for publication in our literary magazine *Écritures*. On the last day *all* French classes receive copies of *Écritures* as a going-away gift. Students, whose original works have been selected, are delighted to see their work in print. The other students, especially the beginners, are inspired to try their hand at creative writing in French for the following semester.

Creative dictation can also be used in teaching literature. The instructor can transfer a famous passage into a few simple lines of dialogue and then dictate that dialogue to the class. Students then write their own confrontation scenes between famous literary characters and later enact those scenes in front of the class. It is especially effective to have students write a sequel to a famous work of literature. One of our favorite assignments is to dictate an imaginary quarrel between Rodrique and Chimène, a scene which takes place ten years after the events in Corneille's *Le Cid*.

> Rodrigue et Chimène se trouvent chez eux. Il est 7 heures du soir et Rodrigue vient de rentrer pour le souper.
> Rodrigue:—Bonsoir, ma flamme. Ton Cid est retourné.
> Chimène:—Bonsoir, mon objet. Qu'est-ce qu'il y a de nouveau? As tu beaucoup travaillé?
>
> (Rodrigue and Chimene are at home. It is 7 pm and Rodrique has just come home for supper.
> Rodrigue:—Good evening, my flame. Your Lord and Master is back!
> Chimène:—Good evening, my love. What's new? Did you have a hard day?)

As the instructor, you are free to take great liberties with the original text so that the language can become accessible to your students and the students can internalize the dramatic situation. Creative dictation is an excellent tool for breaking down the barriers between students and great works of literature. Whether teaching Basic Conversational French or Masterpieces of French Literature, creative dictation will enhance students' participation and enjoyment in your course.

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Students Teaching Students

by
William Rose

As is well known, peer teaching is an integral part of the DILM or Dartmouth Intensive Language Model. Peer tutors (or apprentice teachers as they are called at Dartmouth) have been used continuously at Lehman since the first DILM Spanish class (spring, 1980). Students in Spanish (and, later, in French) approved the system enthusiastically and showed rapid progress in language learning. When we initiated the Dartmouth Model ESL program, the only question was whether the system of peer teaching would work equally well with Hispanic ESL students, given their different cultural and educational backgrounds.

Some in our Romance Languages Department believed that Hispanics who were relatively recent immigrants (as opposed to those Hispanic students who were born and/or raised in this country) would never accept other students as teachers, since this did not conform to their image of university education. In fact, they accepted the peer tutors and the small oral classes as enthusiastically as their fellow North Americans. The close relationship with the peer tutors showed itself when reluctance to change peer tutors arose during periodic group shifts.

Peer pressure similar to what we observed in the Romance Languages was noted in the ESL groups when a student occasionally interrupted work by arriving late or talking in class. However, such incidents were rare because the students were also motivated to learn and convinced that they had encountered a system in which they could learn English.

Peer tutors for all DILM classes at Lehman are trained in departmental workshops just before the start of each semester. Sessions are held for three consecutive days, eight hours a day, and in the afternoon of the third day peer tutor candidates present their skills for judgment. They are evaluated on a point basis by a fac-

ulty panel considering criteria such as technical proficiency, intonation and pronunciation, animation, attitude toward the students, etc. Peer tutors who are currently teaching in Dartmouth Model courses must retake the workshop every semester as a refresher, to assist the faculty in training new candidates (peer teaching works here, too), and because occasionally a new candidate is chosen over a more experienced person due to greater proficiency, better attitude toward the students, or any one of a number of other factors or combination of factors.

Peer tutors teach one class a day, from 8 to 8:50 a.m.—to avoid scheduling problems and also because this type of class is more effective when held before the Master Class and the writing workshops—in the case of ESL students. The tutors meet at least once a week with the master teacher in charge of their group. At this time they receive the day-by-day instructions for the following week's classes; turn over their attendance records for the past week; and discuss any problems—pedagogical, linguistic, or interpersonal. They are also given a written evaluation on their own performance prepared on the basis of weekly observations of their classes by the Master Teacher.

The Department considers peer teachers colleagues who are responsible for all aspects of the operation of their classes, with just one exception: they are not involved in the grading process. To do so would destroy their effectiveness as peer teachers, because they would no longer be equals due to the power relationship imposed by the grading system. The Master Teacher accepts the full responsibility for grading, and students are informed repeatedly during the course of the year that their peer tutors are in no way involved in the grading—nor in the testing processes.

During the first phase of grant implementation, peer tutors at Lehman were paid five dollars an hour, ten hours a week (one hour of class time and one hour of preparation time per day). A salary insures that the work will be invested with greater dignity. Such reward is especially important on a campus such as ours where the vast majority of students are making a real sacrifice to attend college. Workshops are well attended both because jobs are scarce in New York city, too, and because of the invaluable learning experience the work provides. Many peer tutors have changed their career plans and entered teaching rather than another field. It

has in all cases been regarded as an unforgettable experience that has altered their lives in very significant ways.

During the workshops students are trained in the educational philosophy of the Dartmouth Model and taught the concrete techniques they will employ in their classes while practicing dialogues and pattern drills which form the bulk of their work, especially during the first semester. These techniques are designed to elicit the maximum number of responses (about 50–60 per student per class), as well as to create an atmosphere of cooperation rather than competition in the classroom.

Whenever possible tutors use the students as models when correcting errors rather than doing it themselves. This is a further extention of peer teaching that rapidly carries over into the Master Class. It helps create the desired atmosphere there and lessens inhibitions toward using the target language and committing errors in front of the Master Teacher. Peer tutors learn that errors are expected in language acquisition, and are in no way to be treated with a derogatory, sarcastic, impatient, or punitive attitude. This philosophy is the single most important criterion in choosing peer tutors.

ESL writing tutors took the same (DILM) workshop, plus an additional day's workshop taught by the faculty member in charge of the writing workshops. Some of them had unsuccessfully tried out as oral tutors, while others had opted for positioning as writing tutors. Writing tutors met at least once a week with the teacher in charge of the writing workshops. I supervised all of the ESL oral tutors during the year I was associate project director of the Dartmouth Model ESL project. After the first semester we employed nine oral tutors and six writing tutors for the three Master Classes (totalling about ninety students).

Objections that were raised to the use of peer tutors before, during and after the Dartmouth Model ESL project may be summed up in two parts.

First, they were not qualified to teach, it was argued. If the peer tutors had been expected to lead the Master Classes, this objection would have been correct. However, such is not the function of peer tutors. Assistant teachers/tutors practice dialogues and pattern drills using techniques they have been taught in the workshops, employing materials devised by the Master Teachers. At

times they also engage the students in simple games and conversation, activities they are qualified to lead. The ESL writing tutors used sentence-combining/dictation drills, also supplied by the supervisor of the writing workshops. In addition, they corrected brief writing tasks (impromptu or homework assignments). The writing supervisor reviewed these writings before returning them to the students. Here, again, the peer tutors were doing the work they were quite capable of handling, as proven in practice.

The second argument against peer tutors is that the use of low-paid student labor poses a threat to regular faculty jobs. This is a totally unreal, though understandable fear. In the first place, peer tutors are not qualified to do the work of Master Teachers, and therefore *cannot replace* them. With them the administration cannot expand the size of Master Classes because, since the Master Class comprises the entire group, it must be of teachable size. The Dartmouth Model does not threaten the number of faculty positions or teaching hours because it *increases* the number of hours students spend in the classroom. It is a labor intensive model of instruction. What actually happens with the implementation of the DILM on a campus is that enrollment increases in language classes and *more* teachers are needed. This is, in fact, one of the reasons administrations caught in tight budgetary circumstances are reluctant to implement the Dartmouth Model.

The advantages of small practice groups taught by the peer tutors are enormous. (I am now speaking of the oral practice groups; since I did not supervise the writing workshops I will leave their evaluation to those who did.) Clearly a system will prevail in which students voluntarily take a ten-hour-a-week sequence requiring them to be in class at 8 a.m. five days a week (remember that we are a "subway school," without dormitory facilities). Such is the case in the DILM Spanish and French classes in the Romance Languages department, where the percentage and rate of attendance is higher than in traditional nonintensive classes. Students realize immediately that they can quickly achieve fluency in a foreign language and that it can be of practical use. Thus, their motivation and enthusiasm.

The small oral groups perform another function: they relieve the Master Teacher of the need to drill students and thereby make possible imaginative, exciting Master Classes in which the full pos-

sibilities of dramatic and other innovative techniques can be explored. The small-group practice eliminates the need for most homework, an important consideration on a campus such as ours, where almost all students work full- or part-time (in addition to family responsibilities, child-care, etc.) and simply do not have sufficient time for homework assignments.

The basic reason for our enthusiasm over peer teaching is that it works—the students learn with an extraordinary rapidity during the two semesters, lose their inhibitions, and enjoy language instruction, looking forward to rather than dreading each class. This is due to a number of factors.

The rapid-fire drill and personal attention each student receives in the small oral groups help diminish psychological barriers to language acquisition. The relaxed atmosphere of spontaneous cooperation that is generated by these groups contributes too. Peer tutors are peers who do not suffer from the disadvantage of being seen negatively; whereas regular faculty members—authority-figures—must attempt, even struggle, to overcome the stereotype in the Master Class. However spontaneous, creative or democratic we may be it is the grade we assign each student that determines his or her success, in our class, often in college and sometimes in life! This pernicious power relationship cannot be denied, although it can be diminished.

Peer tutors, on the other hand, do not bear the onus of authority; they are simply other students, and when their students see them laboring day after day with patience and real concern for their progress, they are impressed and try to contribute all they can to the success of the class. Peer teaching enlists emulation on the side of learning.

There is a final factor in the success of peer teaching in small oral groups that is fundamental in a society such as ours, subjected to the tensions and strains of racial and ethnic divisions, especially in a large metropolitan center such as New York City. It has been my experience that one of the greatest obstacles to language learning is racism, either because the student does not esteem the native speakers of the target language (as in the case of many Anglo-Americans), or has suffered from discriminatory practices at the hands of native speakers of the target language (as in the case of many Hispanic ESL learners). The peer tutors are frequently the

first native speakers with whom the students have had a close relationship. Their friendly, unprejudiced style and devoted effort with one of the most important enterprises in their lives—the acquisition of a foreign language—is catching.

In New York City a working knowledge of Spanish is essential for many careers, and English for the Hispanic or other immigrant is a survival skill. Peer tutors, by doing their job, demolish racial and ethnic stereotypes and dissolve prejudices.

My enthusiasm for peer teaching is based on four years of positive results in Spanish, French, and ESL classes. I regard its use in the Dartmouth Intensive Language Model as one of that system's most effective features. I hope that the small oral practice groups led by trained student teachers will not only become a permanent feature of language instruction, but will also be studied by other disciplines for possible adaptation with appropriate modifications. It is certainly a teaching instrument that deserves serious consideration.*

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* See Paul Beck, et al., "Training and Using Peer Tutors," *College English* (Dec. 1978), pp. 432–49; and Kenneth A. Bruffee, "The Brooklyn Plan: Attaining Intellectual Growth through Peer Group Tutoring," *Liberal Education*, 64 (1978): 447–68. Each of these presents state-of-the-art views and bibliography on the topic up to the end of 1978.

Off the Wall or On the Volley: Managing Self-Risk and Overconfidence or "What Does Love Have to Do With It?"

by
Raymond J. Cormier

One of the first dramatic (but humorous) French skits performed by my DILM students involved a completely incoherent recognition scene at a railroad station. An older woman, married, and with five children (one of which was played by me, on my knees, sucking my thumb), meets up with the old friend from her dark past. The old friend is still working as a hooker and recognizes the woman as an acquaintance from their days together at the "Tower of Pleasure." Mortified with embarrassment, the married woman snubs the hooker and makes believe she does not recognize her. Without transition, the next scene moves us to the ticket window where the married woman tries to buy tickets for herself and the five children, all of whom are now screaming that they want to travel first class, round trip, not second class, one way! In the last scene (signaled only by a crudely drawn cardboard announcement), Robert finds his sleeping bag (surprise) in the bathroom of the Fourchet home (interior) while (exterior) Nicole's *mobylette* explodes into bits from a terrorist's bomb (*deus ex machina* outside the Bourges Cathedral!).

It would have been easy to censor, impose order, or edit out such chaos from the production. One could insist that the story must be less surrealistic and make more sense. But I have always felt that, apart from obvious and gross grammatical errors, a student-originated concept should be allowed to stand. After all, if they were willing to put themselves at risk before an audience of one hundred invited junior- and senior-level French high school students, not to mention assorted friends, colleagues, parents,

aunts, uncles, etc., then certainly I should encourage their zany sense of humor, play the farce, and let *non sequiturs* be.

If I myself "called for madness" and dared the outrageous in daily doses of ridiculous, crazy, or just silly dramatics—to get my message across—why should the students not try the same? They outdid the out-of-control behavior, thus proving the rule of the latest advertising axiom—the opposite of courage is . . . ? No, not cowardice but . . . conformity.

* * *

The high-risk personality will not feel threatened by computer software, videotapes, or audio tapes either. We know that students bring different learning styles to the classroom and that some respond exceedingly well to the audio-active approach underlying the Rassias Method. Others have great difficulties with the performance aspects, preferring the quiet corner of a learning resources center where they can manipulate—alone "with electronic interface"—a program of verb paradigms, some floppy cultural package, or a mini-lesson on adjectives.

It is worrisome that Method adopters are not always aware of such matters or of recent research findings like the following:

> " . . . the right hemisphere participates actively at early stages of second language learning, while the left hemisphere becomes progressively dominant at later stages; *the entire process would parallel that of first language acquisition.*"[1]

The same conclusion seems to hold for reading, namely, that the introduction of reading skills in the foreign language classroom should take account of right, then left hemisphere dominance in the presentation of learning materials. Clearly, recent psycholinguistic and neurological findings can shed more light on our daily performances.

* * *

"Fear is not good for motivation. Countries that motivate people by fear discourage creativity," observes Robert McKim, author of

Experiences in Visual Thinking and Professor of Mechanical Engineering at Stanford. In an experiment—with King Carl XVI Gustaf of Sweden and his 17-member delegation visiting Stanford last spring—he asked the group to pretend they were in a barnyard, early in the morning. Several were to be cows, others had to make believe they were chickens, turkeys, or sheep (the great pretender Gustaf and a few others!). Many of the delegates performed with gusto. McKim then told them such an exercise " . . . demonstrates one block to creative thinking: the fear of making a fool of oneself."[2]

The same truism applies to students. If you approach them, not with dark sarcasm, but with "affection and trust," as President Reagan asserted at the U.N. recently,[3] quoting Gandhi, their motivation will soon lead them to the Creative State—a blissful realm where telepathy and affect coalesce, where human communication will threaten even the divine word.

* * *

In Peter Shaffer's *Amadeus,* the divine word is willfully countered and contradicted by Salieri (a devout man with just enough talent to recognize his mediocrity) who aims to impede the injustices and mocking of the divinities—"What use, after all, is man, if not to teach God His lessons?" In summing up the life of the "foul-mouthed buffoon" (Mozart the genius!), Salieri remarks: "We were both ordinary men, he and I. Yet from the ordinary he created Legends—and I from Legends created only the ordinary."[4]

Salieri sits with the rest of those—in a modern version of Plato's Cave—who would study a new language. They yearn for *sense therapy* to listen, see, taste, touch, and smell and thus pierce the closed shell of cultural autonomy. This is "la vie en beau," the "verres en couleurs" Baudelaire the poet yearns for in *Le Mauvais Vitrier.* Bad teachers have only transparent glass, nothing in poetic color or dramatic variety. Genius—whereby the deity plays upon your destiny like a flute (as Shaffer thinks of Mozart's music) consists, like dignity, of *doing it well,* in spite of the "varlets," as Schopenhauer calls them:

"[The genius—that 'lighthouse of humanity'—] has presented mankind with a matchless gift, [so that] these varlets think them-

selves justified sitting in judgment upon his personal morality, and trying if they cannot discover here or there some spot in him which will soothe the pain they feel at the sight of so great a mind, compared with the overwhelming feeling of their own nothingness."[5]

The neatest summation of all is provided by the words of one of my Apprentice Teachers who authored an anti-establishment play in French (with music and choreography) that premiered in April 1983 (as part of *Singeries* VIII—"Monkeyshines, 8th ed.," French student skits for spring semester, 1983).

Colette, the central character of *En apprenant par coeur*, "Learning by Heart," is a young *ingénue/révoltée* who rejects conformity, mocks societal conventions, and literally stomps on the toes of authority (cast as a mean but *dégriffé* truant officer—recuperated eventually . . .through love). When asked if she has ever been to school, the hedonistic and bohemian Colette exclaims:

> "Non! Je ne suis jamais allée à l'école. Jamais. L'école arrête la croissance de l'esprit, du caractère. Je n'ai pas besoin de ça!
> *Monsieur Pensée (the truant officer):* Alors, que fais-tu dans la vie?
> *Colette:* Fais? Ce que je fais?
> Je chante et je danse
> Je fume et je bois
> J'existe et je crois
> Je vis sans ennuis
> Je suis le coeur de la vie
> Et alors, M. Pensée . . .
> Dansez![6]

* * *

Sometimes living with the success of the DILM, its excellent press, and all the media coverage, etc.—is more difficult than just living well—the best revenge! In spite of the bullet one may carry in one's head; however tough the heart-rending tours of hell one might experience; and even if one's enemies have once or twice won the day—*illusion provisoire!*—what sustains the Adopter, after all, is faith in the Method's organic and holistic efficacity, its ultimate significance and humanistic relevance. "Moreover, it works," say my students.

Whether off the wall or on the volley, if you serve up a ball of love, direction, and commitment, it will be returned in the same way, with feeling . . .

What Has Love To Do With All This?

Everything, Tina.

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NOTES

[1] From a review of Karl C. Deller, *Individual Differences in Language Learning* (Rowley, MA: Newbury House, 1981), by Peter Hagiwara, *French Review* 57 (1984): 725.

[2] Diana Diamond, "Sweden's King Gustaf takes a class in the delights of creative thinking," *The Stanford Observer*, April, 1984, p. 2.

[3] "Transcript of Reagan's Address to the U.N. General Assembly," *The New York Times*, Sept. 25, 1984, p. A10.

[4] Peter Shaffer, *Amadeus: A Play* (New York: Harper & Row, 1980), pp. 47, 70, 84, respectively. Cf. also Michiko Kakutani's article, "How 'Amadeus' Was Translated From Play to Film," *New York Times*, Sept. 16, 1984, p. 2:1.

[5] Schopenhauer, *On Genius* in *Selected Essays. Great Ideas Today* (Chicago: Encyclopedia Britannica, 1980), p. 344.

[6] *En apprenant par coeur* par Stanley M. Moyer, Jr., pièce en un acte composée pour *Singeries* VIII, 29. iv. 83, p. 3 MS.

Video Review

John Rassias. *Contact French.* (Ten-Lesson Videocassette Series.) Farmington Hills, MI: CBS/Fox Video, 1983.

Anyone who has ever heard John Rassias speak, or should I say preach, has secretly wanted to hold him captive on the faculty of his or her college. It is now *almost* possible via his new elementary French videocassette series aptly titled CONTACT FRENCH. The Rassias charm and humor surpasses any television screen barriers to touch, motivate, instruct, and inspire students as if he were live in the classroom.

CBS/Fox Video has produced a master product with clear graphics of verb conjugations and dialogue sentences, bright colors and high-quality sound. Performances of dialogues in authentic French scenarios, brought to life and laughter by professional French actors, capture the students' attention while teaching and reinforcing both language and culture. The student audiences are actually addressed by Rassias to answer, repeat, and actively participate in this enjoyable learning experience.

Scene stills, pauses to refer to the Study Guide, upbeat musical scores, panaché, imaginative scenarios, visual depictions of words and expressions and the contagious rhythm conjured by the "snap! point! look!" of the Rassias Method all contribute to the appeal and success of this effective ten-lesson series of videotapes.

Students polled were particularly enthralled by one scenario where Rassias dressed in typical mafia garb of white suit and dark shirt and light tie, donning a "chapeau" worthy of the Godfather attempts to steal away with a luscious can-can girl; but, alas, he runs out of gas and is unable to fit her cumbersome trunk on the train. The scene fades: they resign themselves to their fate, sit on the trunk, gaze into each others' eyes, sip champagne, as their train departs into the sunset in a puff of smoke! (Humphrey Bogart, eat your heart out!)

This series, geared to adults of all ages, may be used as the sole self-instructional learning tool, a means of a review, or as a supplement to classroom activities. Used in conjunction with Rassias' basic French text *Le Français-Départ/Arrivée,* the videotapes bring

language, culture, and civilization alive, transporting student audiences to France in their imaginations.

An entire college population of elementary French students (comprising under-graduates, staff members and faculty enrolled in the course) were polled on the quality and effectiveness of the CONTACT FRENCH series at Bentley College, a suburban Boston business institution, and all reports were favorable and positive. Absolutely no negative feedback ensued. Typical comments were similar to the following:

> "Professor Rassias has an extraordinary level of energy and enthusiasm . . . His excitement is contagious. I think the CONTACT FRENCH series is excellent, a revelation in teaching a foreign language." (Maryann O'Connor, Coordinator of Media Software, Bentley College).
>
> "CONTACT FRENCH is a valuable interruption of classroom time to give students an opportunity to *experience* spoken French in various real settings." (Richard Legere, Junior accountancy major, Bentley College).
>
> "CONTACT FRENCH is very theatrical! Rassias makes you want to learn, and the learning is fun!" (Jane Farias, Computer Information Systems major, Bentley College).
>
> "With CONTACT FRENCH, it's lights, camera, action, involvement, learning, and *retention*! My only regret is that I cannot actually be hugged by Professor Rassias as are the actors involved in his skits!" (Onorina Zinicola, Liberal Arts Major, Bentley College).
>
> "The CONTACT FRENCH video series makes the 'French Connection,' offering students cultural and linguistic immersion in an unforgettable, impressive technique. Bravo, Monsieur Rassias!" (Gregory Gibbs, Computer Information Systems Major, Bentley College).

As Rassias introduces his unique "Parisian Survival Guide" video equipped with pertinent lessons in grammar, structure, and vocabulary, he adopts a variety of stances and personalities, all within francophone contexts:

(1) at the airport, Rassias is an unfortunate traveler who claims the wrong luggage; emphasis is on greetings, verbs "to be," "to go," subject pronouns, and asking questions.
(2) on the banks of the River Seine, he is a philosophical tramp who comments humorously on a nearby couple in love; emphasis is on anatomy, weather, calendar, numbers, and adjectives.

(3) at Les Invalides, Rassias, as Napoléon, talks with passers-by about France and how strong his influence remains; emphasis is on Napoleonic history, telling time, the verbs "to come," "to take," and "to learn."

(4) the French cooking school La Varenne is the setting for Rassias, the great chef, to teach his culinary art to aspiring students; emphasis is on the verbs "to follow," "to live," interrogative adjectives, negatives, and the five senses.

(5) on the stage of Le Ranelagh Théâtre, Rassias acts out Diderot's famous definition of "La Sensibilité," John Rassias' signature piece. Emphasis is on imperatives, indirect objects, and the verbs "to drink" and "to sleep."

In short, CONTACT FRENCH succeeds as a teaching/learning aid. "Chapeau bas, Monsieur Rassias!"

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[For further information on CONTACT FRENCH, write to Saul Cooper Consultancy, 6671 Sunset Blvd., Suite 1591, Hollywood, CA. 90028–Ed.]

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THE RAM'S HORN—GUIDELINES FOR AUTHORS

The Ram's Horn will publish articles, anecdotes, brief accounts of successful teaching practices and short news items pertaining to all aspects of the Rassias Language Method and the Dartmouth Intensive Language Model. You are encouraged to send in your contributions. The following may be of assistance.

WHAT IS THERE TO WRITE ABOUT?

Write about a subject with which you are familiar. Articles can be submitted on any subject related to teaching foreign languages, international studies, recent testing programs, new creative techniques, new grant proposals and awards, etc. This may concern experiences in the classroom, abroad, in American-ethnic communities or original projects. It just might deal with the tactics of pedagogy. The only requisite is that your manuscript describe some successful aspect of your teaching that you wish to share with others.

WHAT ABOUT STYLE?

Write in a clear, conversational style. Use strong verbs. You can be most effective by being simple and direct. You should avoid jargon. Remember *The Ram's Horn* readers are busy people who want practical information, successful techniques and ideas that will make them think.

Length should be determined by the scope of your topic. Be concise, but provide all the necessary information. Manuscripts generally should not exceed 600–800 words (4 pages).

Please avoid inadvertent sexist terminology: a plural pronoun and verb (e.g., students they, teachers/do, make, learn) serve as well as the indefinite use of third person singular pronouns (he, she/does, makes, learns). Footnotes should be avoided, and necessary references should be given as part of the prose.

HOW DO I PREPARE THE FINAL MANUSCRIPT?

Send an original and one clear copy. The manuscript should be typed on white 8½ × 11 inch paper. Double space everything. Include tables, figures, charts, etc., on separate pages. If you must footnote, follow MLA style—*PLEASE*. Make a cover sheet for each copy of the manuscript showing the proposed title of the article and complete identification and address for each author.

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Language Outreach is proud to announce the launching of the **FOLKLORE** newsletter. As LORE activities increase in number and diversity, the need for centralized communication increases. **FOLKLORE** will be published quarterly and will contain news and other items of interest about LORE operations, including ALPS and other language programs, teachers' workshops, travels of John Rassias and other staff members, regional workshops, THE RAM'S HORN, personal notes, and a whole lot more.

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